

Stakeholders' Perceptions of Culinary Programs  
in Ontario Community Colleges

Samuel Glass, B.Ed

Department of Graduate and Undergraduate  
Studies in Education

Submitted in partial fulfillment  
of the requirements for the degree of  
Master of Education

Faculty of Education, Brock University  
St. Catharines, Ontario

© Samuel Glass, 2009

## **ABSTRACT**

The hospitality industry in Canada is growing. With that growth is a demand for qualified workers to fill available positions within all facets of the hospitality industry, one of them being cooks. To meet this labour shortage, community colleges offering culinary arts programs are ramping up to meet the needs of industry to produce workplace-ready graduates. Industry, students, and community colleges are but three of the several stakeholders in culinary arts education.

The purpose of this research project was to bring together a cross-section of stakeholders in culinary arts education in Ontario and qualitatively examine the stakeholders' perceptions of how culinary arts programs and the current curriculum are taught at community colleges as mandated by the Ministry of Training, Colleges and Universities (MTCU) in the Culinary Program Standard. A literature review was conducted in support of the research undertaking. Ten stakeholders were interviewed in preliminary and follow-up sessions, after which the data were analyzed using a grounded theory research design.

The findings confirmed the existence of a disconnect amongst stakeholders in culinary arts education. Parallel to that was the discovery of the need for balance in several facets of culinary arts education. The discussions, as found in Chapter 5 of this study, addressed the themes of Becoming a Chef, Basics, Entrenchment, Disconnect, and Balance. The 8 recommendations, also found in Chapter 5, which are founded on the research results of this study, will be of interest to stakeholders in culinary education, particularly in the province of Ontario.

## ACKNOWLEDGEMENTS

In the words of the late Jerry Garcia, “lately it occurs to me what a long, strange trip it’s been”. Almost 10 years ago, I returned to university, hoping to complete my Bachelor degree, after leaving some 20 years earlier in pursuit of a culinary career. Never in my wildest dreams did I expect to find myself at this stage, completing my thesis, and yet, here I am!

Along the way, there have been so many who have helped me with my academic endeavors, be they friends, family, colleagues, and of course, professors. Without them, I doubt that I could have completed this undertaking. To Elizabeth Wright, one of my undergrad instructors, thank you for showing me the light as well as encouraging me to be a troublemaker by asking critical questions, albeit in a polite way. To my brother Joseph, the true academic in the family, thank you for making yourself available whenever I needed questions answered on the how-to and the whys of research papers and this thesis in particular.

To Drs. Denise Paquette-Frenette and Maureen Connolly for your ongoing support, advice, guidance, and critique of my work as committee members, my sincerest thanks. To Dr. Alice Schutz, who was both my academic and thesis advisor, words cannot express my gratitude. From day one, when you helped me with my course selection, you said I was going to be “one of yours”. I hope your belief in me has paid off.

Finally, I must thank my family, who have put up with me during this educational adventure. To Jonah and Alanna, thank you for your technical support when needed and just remember that if I can do it, so can you! To Randi, who by osmosis of my academic discourse and the proofreading of all my papers probably warrants a degree too, all I can

say is thank you for your support, love, and understanding throughout this journey of adventure and discovery. No thoughts of a PhD....at least for the next couple of years!

## TABLE OF CONTENTS

Abstract.....	ii
Acknowledgements.....	iii
List of Tables.....	vii
List of Figures.....	viii
CHAPTER ONE: CONTEXT OF INQUIRY.....	1
Background of the Problem.....	1
Statement of the Problem Situation.....	10
Purpose of This Study.....	11
Questions to Be Answered.....	11
Rationale.....	11
Scope and Limitations of This Study.....	13
Outline of the Remainder of the Document.....	13
CHAPTER TWO: LITERATURE REVIEW.....	14
A Chef's Roles and Characteristics.....	15
Culinary Curriculum in Ontario.....	20
Student Voices.....	22
Culinary Educators.....	25
Culinary Education.....	28
Educational Components of Culinary Education.....	32
Summary.....	49
CHAPTER THREE: METHODOLOGY AND PROCEDURES.....	51
Research Methodology.....	51
Grounded Theory.....	52
Pilot Studies.....	54
Selection of Site and Participants.....	55
The Participants.....	58

Data Collection and Recording.....	65
Data Processing and Analysis.....	66
Ethical Considerations.....	67
Restatement of the Research Question.....	68
 CHAPTER FOUR: PRESENTATION OF FINDINGS.....	 69
Themes.....	69
Summary.....	120
 CHAPTER FIVE: SUMMARY, DISCUSSION, AND RECOMMENDATIONS....	 122
Summary.....	122
Discussion.....	125
Implications for Theory.....	147
Implications for Practice.....	150
Further Research.....	154
Conclusion.....	156
 REFERENCES.....	 157
Appendix A: Brock University REB Clearance.....	173
Appendix B: Interview Guide 1.....	174
Appendix C: Interview Guide 2.....	177

## **List of Tables**

### Table

1	Age of Participants.....	60
2	Gender of Participants.....	61
3	Participants with Red Seal Certificate.....	62
4	Participants with Certified Chef de Cuisine (CCC) Designation.....	63
5	Academic Qualifications of Participants.....	64
6	Strength of Connection Amongst Stakeholders in Culinary Education in Ontario.....	108

## **List of Figures**

### Figure

1	Certification Path for Culinary Professionals in Ontario.....	19
2	Classical Brigade System.....	44
3	Stakeholders in Culinary Education Programs at Community Colleges in Ontario .....	59
4	Themes.....	70
5	Elements of Balance in Culinary Arts Education.....	89
6	Elements of a Basic Culinary Arts Education.....	130
7	Entrenchment in Culinary Arts Programs at Ontario Community Colleges .....	134
8	Steps Required for Solving the Disconnect Amongst Stakeholders in Culinary Arts Programs at Ontario Community Colleges.....	142
9	Culinary Arts Curriculum –The Focal Point.....	147
10	Culinary Arts Education and Certification Model.....	154



## **CHAPTER ONE: CONTEXT OF INQUIRY**

This is a study of culinary arts education in Ontario's community colleges, focusing on the perceptions of its stakeholders. This study examines the needs and expectations of its several stakeholders. It looks at the challenges and examines a need for improvement and the level of congruence among its stakeholders. This chapter looks at the background of the problem, states the problem situations and provides the purpose, guiding questions, rationale, and scope and limitation of this study.

### **Background of the Problem**

Culinary programs are taught throughout the world. Cooking is a truly portable skill, in which trained cooks can apply cooking fundamentals which they have learned to most cuisines and produce food representative of the region or country that they are in. Without sound culinary training, this portability would be difficult.

In its early stages, initial culinary education was informal and based on the apprenticeship system. According to Emms (2005), it was not until 1883 that the first cooking school was established. Emms describes this early phase:

Traditionally the education of cooks and chefs was through the apprenticeship system, thus a journeyman would have served an apprenticeship with a mentor of master craftsmen...who would take on an apprentice and teach them everything they knew. In exchange, the young apprentice would work for little or no money; [sic] and their board and keep. In most instances their culinary education would consist of a mélange of visual, olfactory, and taste references, practical production

skills, the use of specialized equipment, and artistry and story telling. (p.

61)

The European apprentice system, as just described, provided a template for culinary training and education in North America until cooking schools became the more popular, if not standard method (Dornenburg & Page, 2003) of educating future cooks and chefs.

Over the past 50 years, the practice has shifted from an apprenticeship model to a more formalized environment, with the introduction of professional cooking schools. According to Harrington, Mandabach, VanLeeuwen, and Thibodeaux, “culinary education has seen significant growth and change over the past few years” (2005, p. 197). Baskette notes that the growth of culinary programs over the past 20 years is “testimony to the rising interest in food for dining pleasure and for careers” (2007, p. 37) and that culinary arts and hospitality programs have also become big business for both public and private institutions.

Nowadays, most aspiring cooks learn the theory of cooking prior to facing and experiencing the reality of the culinary world. Dornenburg and Page (2003) believe that a cook’s first formal education often takes place in a culinary classroom and that “cooking school offers an opportunity to gain exposure in a concentrated period of time to an immense amount of information, from cooking techniques (knife skills, sauté, grill) to theory (nutrition, sanitation), to international/regional cuisines (French, Italian, Asian)” (p. 64). Ralli ( cited in Babilonia, 2004) claims that “cooking school was more than learning about technique...from developing heat-resistant hands to managing the temperamental personalities, we developed the stamina necessary in a professional

kitchen” (p. 100). Brefere, Drummond, and Barnes assert that “formal training in the culinary field is imperative for anyone who wants to work as a chef [and that] culinary training also has adapted to reflect changing food trends and eating habits” (2006, p. xv). Cooking schools further validate and legitimize the culinary arts as a profession, rather than as a vocation. Portale (cited in Dornenburg & Page, 2003) notes that:

It [cooking school] immediately legitimizes you as a professional and exposes you to a broad base of information, even though not much of it is practical. It certainly puts you at a greater advantage than someone who’s self-taught or learns going up through the ranks. (p. 64)

A caveat to the advantages of formal culinary education, as noted by Fine (1996), is that the aforementioned skill sets and theoretical knowledge “are acquired in the artificial environment, where students are rarely pressured, overworked or sharply criticized” (p. 51), with graduates often ignorant of the realities of industry and the real world.

In the province of Ontario, there are at least 12 community colleges offering culinary arts training. Among those colleges, there are over 85 culinary arts programs, labeled as chef training, culinary management, culinary administration, and culinary skills (Ontario College Application Service, 2006). In addition to the community colleges, there are several private career colleges offering culinary arts training. According to the Ministry of Training, Colleges and Universities (MTCU), private career colleges are focused on people who require specific skills to enter the workforce as quickly as possible or who are not interested in the academic requirements of a

community college (2006). Both the community colleges and private career colleges follow a curriculum that was mandated by the MTCU in 1997.

According to Wolf (2005), culinary programs should be reviewed on a short-term basis (annually) or in 5- to 10- year cycles, while Baker, Cattet, and Riley (1995) note that currency in curriculum is important for maintaining credibility of programs. If this is the case, Ontario's culinary curriculum is in need of review based on Wolf's recommendation and that of the Ministry (MTCU) itself, as stated in its program standard document that regular reviews of the vocational outcomes must take place. It should be noted that the province of Newfoundland's culinary training standards for apprentices were written in 1997 and revised in 2000, 2003, and 2005 (Provincial Apprenticeship Board of Newfoundland, 2005). In Ontario, the in-school curriculum standards for apprentice cooks and assistant cooks were last revised in 2002. The practical requirements, also known as apprenticeship training standards for cooks, were last revised in 2005. What has remained stagnant since 1997 is the curriculum for colleges teaching culinary arts, although one community college, located in Toronto, has, independently of the MTCU, "formulated a strategy to revamp dated curriculum and bring its programs into the modern era" (Kyte, 2008, pp. 28-29).

Before reviewing curriculum and refining it, it is important to know what curriculum is as well as the different orientations within curriculum. Simply stated, curriculum is a plan for the education of learners. Curriculum can take on many different definitions and orientations, with Eisner (1985) advocating five basic orientations:

- Development of Cognitive Processes
- Academic Rationalism

- Personal Relevance
- Social Adaptation and Social Reconstruction
- Curriculum as Technology

A brief explanation of curricula based on academic rationalism and personal relevance is offered since these two are the most relevant when referring to the current state of culinary curriculum at Ontario's community colleges.

A curriculum of academic rationalism is one that focuses on the needs of the subject to be taught, deemed as important by the institution and in some instances the global economy, whereas a curriculum of personal relevance focuses on the needs of the learner with an emphasis on personal meaning (Eisner, 1970, 1985). The latter approach is consistent with andragogy, as advocated by Knowles (1984). Andragogy is "premised on at least four crucial assumptions about the characteristics of adult learners that are different from the assumptions about child learners on which traditional pedagogy is premised" (M. K. Smith, 1996, 1999, p. 2). One of those premises is a readiness to learn, with adult learners being most interested in subjects that have immediate relevance to their job or personal life rather than what the academic institution wants or deems necessary.

In its current state, it can be argued that culinary education is taking an academic rationalism approach rather than one of personal relevance. This position is supported by Quint-Rapoport, who asserts that "community colleges are now gearing up to educate students to become marketable global citizens who will become a vital part of the global economy and are changing their curricular objectives to accomplish this goal" (2006, ¶ 19).

Harrington, Mandabach, Thibodeaux, and Van Leeuwen, when discussing culinary education, note that “needs and interests of political, social and economic concerns should be balanced with those of the individual” (2005, p. 47). Perhaps Harrington, Mandabach, Thibodeaux et al. are advocating a balance between academic rationalism and personal relevance? As noted by Gustafson, Love, and Montgomery:

Balance must be attained in institutions of higher education. Hospitality [and culinary] programs have long struggled with an image problem, seen by many outsiders as vocational training programs (Riegel, 1990). As hospitality [and culinary] curriculum decisions are made, educators should seek to balance and meet the needs of all of their constituents: students, industry and society. (2005, p. 59)

That balance is important when considering the demographics of postsecondary institutions, such as colleges. With adult student enrollment in postsecondary educational institutions approaching a level of 50% (Mancuso, 2000), it is imperative that a learner-centered approach be used, one that is designed to be relevant and meet the needs of the learners, in this case, culinary arts students, rather than those of the institution. Cross (1991) draws a parallel between the education of lifelong learners and the culinary industry. According to Cross:

The intermediate adult learner should be given considerable say about the ingredients of his or her learning program, and it should be our responsibility to teach the students about ingredients, how to combine them for taste and nourishment, and how to derive satisfaction from the process of creating the learning program. (pp. 6-7)

Even if the ingredients needed for the successful recipe known as culinary curriculum are in place, the end result might not be perfect.

An outdated or personally irrelevant curriculum may not be the only problem facing culinary education in Ontario. Culinary educators, like most community college educators, it seems, are not happy with the current state of community colleges. This is due to chronic under funding (Olinski, 2004), overcrowded classrooms (OPSEU, 2006), and a curriculum that is in need of review. Industry (the end user chef), it seems, is disappointed with the quality of graduates, who often lack the fundamental skills and attitudes needed, believing “that what is taught in class is not the reality in the work environment [and] that educators are not up to date with the latest trends or techniques, particularly if they have not been in the field professionally for many years” (Canadian Tourism Human Resource Council (CTHRC), 2006, p. iv). Pratten (2003a) also notes that employers are troubled with the deficiencies or lack of practical content within culinary programs at postsecondary institutions. This concern is further supported by The Hospitality Training Foundation (cited in Pratten & O’Leary, 2007), which notes that “employers have expressed concerns about the lack of practical content in some college based training programs for chefs” (p. 73).

One of the challenges faced by culinary schools is the demographic profile of their student body. Historically, most cooks started their training at an early age through the apprenticeship model (Emms, 2005). According to Korus, the current demographic of culinary students is comprised of “young adults in quest of a career, mature adults seeking a career change, individuals simply needing a job, and occasionally, a few culinary hobbyists” (2004, p. 2), with most of them having little or no idea of the

demands of the foodservice industry (Pratten, 2003b). According to Livingston (2000), culinary arts programs will continue to attract nontraditional students, among them, adults changing careers.

It would appear that in some instances culinary students are often caught in the middle of what seems to be a perpetual problem: Upon graduation, students are deemed trained by the colleges, yet, from my own personal experience, they are often incapable of meeting industry demands for entry level positions. The students may not be getting the education or receiving the discipline which is so integral to success in the culinary arts, even though, according to Lefever and Withian (cited in Hertzman & Stefanelli, 2005), industry professionals feel that culinary program graduates are enthusiastic, energetic, and technically well prepared, yet overestimate their abilities and possess unrealistically high expectations for their first jobs.

Culinary schools further perpetuate the problem, according to Bernstein (cited in Klein, 2006), by giving graduates the impression that upon completion of their studies they are good cooks, let alone chefs. Bernstein feels that

the [culinary] school should give them a glimpse into the workloads they can look forward to, and let them know they have to be open to working many hours without pay, and to be sponges, to absorb what people teach them rather than show off what they've learned in their two or four years.

(2006, ¶16)

Under the umbrella of culinary education, there are several stakeholders. Those stakeholders include the Ontario Ministry of Training, Colleges and Universities (MTCU), culinary program administrators, culinary educators, working chefs



(representative of the industry), and culinary students. All of these stakeholders have different wants and needs which must be met. One of the pressing issues is how those different wants and needs can be connected. Currently, the literature seems to be pointing to a disconnect between the stakeholders rather than a common ground. According to a study by the CTHRC, “the educational institutions are also largely disconnected from industry and have little communication with them. There is almost no effort put into curriculum validation, and learning opportunities of forums for both educators and industry are minimal” (2006, p. iv). Furthermore, when asked if there was a disconnect between educational institutions and industry, most participants in the aforementioned study agreed that “there is a separation between industry and educational institutions” (CTHRC, p. 3). Other organizations have also identified “a disconnect between trades and schooling” (Catholic Principals’ Council of Ontario [CPCO], 2004, p. 16), “the disconnect between industry and institution” (Association of Canadian Community Colleges [ACCC], 2003, p. 6), and “the disconnect between the workforce development needs of the employers, the current skills of the workforce and the training provided by the educational programs” (Northwest Pennsylvania Workforce Investment Board [NWPWIB], 2004, p. 1). Sykes notes the “growing disconnect between the attitudes and abilities of new employees and the requirements of new jobs” (2006, p. 25). Smith (2006) feels that a significant disconnect exists between the actual skill sets students need upon graduation and what they, as students, think they need upon graduation, while Taylor (2008) talks of the disconnect of what is being offered academically and developmentally and how it relates to what students actually wanted or received. From all of the above, it would appear that a disconnect exists on several levels.

### **Statement of the Problem Situation**

With the Government of Ontario's Ministry of Colleges, Training and Universities setting the standards, all stakeholders in culinary education should be striving to meet nine vocational learning outcomes, as identified in Chapter Two of this study. A possible disconnect in culinary education occurs when individual stakeholders feel that their needs are being met yet their counterparts feel they are not. For example, the chef-educator might feel that after successfully making one or two omelettes in class, a student has met the required objectives as stated by the MTCU, while the chef of a restaurant asks that student, now a graduate of a culinary program, to prepare several for lunch and he/she is not able to perform that task in an effective manner. One stakeholder (the chef-educator) is satisfied, while two (the industry chef and former culinary student) might be disappointed. Little research has been done to examine how stakeholders either meet these standards or whether they interpret them in a similar manner. Jooste notes that "a fundamental shortcoming in the field of culinary education is often that persons with limited expertise in the field of curriculum studies bear the primary responsibility for addressing curriculum changes" (2007, p. iii). Another challenge surrounding culinary education, according to Hegarty (1998), is that

Culinary arts/hospitality research is still in its infancy but suffers from similar but greater difficulties as educational research, namely it is not carried out by the practitioners. It is the gap between culinary arts/hospitality researchers and practitioners which betrays the fatal flaw in hospitality research. For it is the researchers and the academics, not the practitioners who determine the agenda for professional research in this field....Culinary arts/hospitality is caught between

two stools [sic], that of basic (social) sciences and that of industry practitioners.

Culinary arts/hospitality researchers have become adept at falling off both stools, achieving neither prestige from mainstream disciplines nor gratitude from industry professionals. (p. 347)

### **Purpose of This Study**

The purpose of this study was to qualitatively examine the stakeholders' perceptions of culinary programs as taught by community colleges and mandated by the MTCU in the Culinary Program Standard (1997). Specific stakeholders who were interviewed include 2 employees of the MTCU, 2 community college administrators, 2 culinary educators, 2 culinary students and 2 chef-employers (also referred to as industry chefs).

### **Questions to Be Answered**

The following questions guide this study:

1. Is culinary education meeting the needs and expectations of its stakeholders?
2. What are the challenges, if any, faced by stakeholders in culinary education?
3. Is there a need for improvement in the current state of culinary education, and if so, how can it be addressed?

### **Rationale**

This study is a result of my desire to better understand curriculum and how it applies to culinary education. Throughout my studies, both at an undergraduate and now graduate level, the focus of my research has been to better understand culinary education from an educator's perspective rather than that of a chef. As a chef, terms such as behaviourism, stakeholders, connoisseurship, academic rationalism, and vision had little

or no meaning to me. Mine was, and at times still is, a world of mirepoix, roux, Grande Cuisine, Mother Sauces, and stocks. Now, I look at myself as both chef and educator. Having begun a career as a teacher in formal culinary education several years ago, complemented by a B.Ed. in Adult Education and my current graduate studies in Curriculum, I now consider myself to be a chef-educator, able to switch back and forth in two distinct, yet complementary fields. Reflectively, this thesis is the result of who I have become, although I will always consider myself to be a work in progress. This thesis will also add to the limited body of knowledge since “there seems to be very little research on the culinary curriculum” (Robert Harrington (personal communication, May 8, 2004)). It will also provide the stakeholders interviewed for this thesis a document to review and reflect upon and ultimately integrate, should they find the need to do so.

This research study incorporated the opinions of five stakeholder groups in the province of Ontario, those being representatives from the MTCU, community college administrators, culinary educators, culinary students, chefs, and employers (industry chefs). I believe that the educational and service parts of the culinary arts need to be considered together. If they influence each other positively, both are enhanced. If they are in conflict, there will be a serious dysfunction in both.

The literature is silent regarding culinary curriculum in general and the interplay between curriculum and service in particular. It is my belief that in order to understand and enhance the culinary profession, a dialogue needs to be created which allows the stakeholders to listen to each other. However, before that can happen, we need to hear the perceptions of each of the stakeholders independently. It is for this reason that I am interested in addressing this topic in my study. This thesis aims to tackle these challenges

by integrating my experience as a culinary practitioner and educator with my research skills, with the results being of benefit to industry, culinary education, and academic research.

### **Scope and Limitations of This Study**

This study was based on interviews conducted with stakeholders in culinary education in Ontario. The study was limited to culinary stakeholders living either near or within the boundaries of a large metropolitan area in the province of Ontario.

### **Outline of the Remainder of the Document**

Chapter Two consists of a review of literature, acting as a critical review of both historical and current literature regarding culinary educators, chefs, culinary curriculum, assessment, behaviourism, brigade and discipline, emotional intelligence, and stakeholders' voices. Chapter Three discusses the methodology and procedures used for this research project. Chapter Four presents the results and findings of the research which was conducted. In this chapter, the opinions of the stakeholders are shared. Chapter Five is a summary of the study, in which the findings are discussed and recommendations provided based on the research that was conducted.

## CHAPTER TWO: LITERATURE REVIEW

A literature review, according to Creswell, “is a written summary of articles, books, and other documents that describe the past and current state of knowledge about a topic” (2002, p. 646). The topic under review in this study is culinary education. One of the challenges I face in reviewing literature about culinary education is that it embraces two worlds, one being the culinary world, the other being the world of education. Another challenge, according to Robert Harrington (personal communication, May 8, 2004), is that

there seems to be very little research on the culinary curriculum [and that] the good news is [that] there is a lot of opportunity for new research in the area of culinary education. The bad news is that there is not a strong literature stream to draw from.

Harrington is supported by Jooste, who, when referring to culinary arts education, notes that “the lack of empirical research in this field of study is an indication that both students and professionals should be encouraged to do the relevant research” (2007, p. iv).

In reviewing the literature, I have chosen several areas relative to the research being conducted, with the expectation that the literature would provide not only insight to my research but provide a basis for the questions being asked of the research participants. The areas are:

- A chef’s roles and characteristics
- Culinary curriculum in Ontario
- Student voices

- Culinary educators
- Culinary education
- Educational components of culinary education
  - Connoisseurship
  - Assessment
  - Behaviorism
  - Emotional intelligence
  - Holistic approaches

### **A Chef's Roles and Characteristics**

But just what is a chef? The definitions range from the sublime to the simple.

Montagné, in his seminal work, *Larousse Gastronomique*, in quoting the French poet

Désaugiers states:

A cook [chef], when I dine, seems to me a divine being, who from the depths of his kitchen rules the human race. One considers him as a minister of heaven, because his kitchen is a temple, in which his ovens are the altar. (1961, p. 305)

Babilonia (2004) invokes the image of a chef as “a nameless Frenchman dressed in an all-white apron and a tall white hat” (p. 100), while former *New York Times* restaurant critic Bryan Miller (cited in Rowinski, 2000) notes that “the qualities of an exceptional cook [or chef] are akin to those of a successful tightrope walker: an abiding passion for the task, courage to go out on a limb and an impeccable sense of balance” (p. 36). Marcel Escoffier (personal communication, January 21, 2007) draws an analogy between a chef and a quarterback as someone “who is a winner, and who can lead his staff to exceed

their own expectations of themselves”. Escoffier (1987) also notes that “the ideal chef had to have a firm knowledge of the techniques and utensils of his trade” (p. 54).

According to Gisslen, “the chef is the person in charge of the kitchen” (1999, p. 6), while Jones (2005) states that “chefs and cooks are typically defined as those who are engaged in food production for customers, irrespective of the size or scale of the establishment” (p. 269). A Service Canada (2003) report indicates that in order to be a chef, usually all that is needed is a high school diploma and certification as a cook, in combination with training, experience, and credentials. If only it were that simple!

Cullen (2000) points out that historically the chef was often seen as the chief cook, but in today’s modern kitchen

the chef is not only expected to be a first-class culinarian who can create gastronomic masterpieces, but also be a supervisor who can motivate and lead the kitchen team....[and that the chef] needs to be technically competent and know the aspects that make up professional culinary practices: the processes, equipment and quality standards .(p. 2)

Fine (1996) notes that “the most important skills that distinguish chefs from cooks include: creativity, personnel management and organizational abilities [and that] together, they constitute the chef’s role” (p. 64). According to Bouley (cited in Hamilton and Kuh, 2007), “a chef has to have strength and leadership, lead by example, and understand [that] they are teaching” (pp. 52-53). Labensky, Hause, Malley, Bevan, and Sicoli remark that

chefs must be able to identify, purchase, utilize and prepare a wide variety of foods. They should be able to train and supervise a safe, skilled and



efficient staff. To do all this successfully, chefs must possess a body of knowledge and understand and apply certain scientific and business principles. (1999, p. 14)

According to Van Landingham (1995), the term chef was best defined by Angus McIntosh (1990), who wrote that a chef is “a creator; master of innovation; historian; pleasure-giver; recognition seeker; time-manager; perfectionist; cajoler; consoler; stress victim; craftsman; accountant; student; teacher; comforter; referee; liaison; surrogate parent; story-teller; dishwasher; patriot; preacher and whipping post” (p. 22). Even with all of these attributes, there is still more to that which makes up the fabric of a chef. According to Pratten (2003b), training is essential, while Lee-Ross (as cited in Pratten, 2003b) asserts that a chef “must be able to work quickly and effectively under pressure and have appropriate motor skills and manual dexterity” (p. 455). Johnson (cited in Hartnett and Levesque, 2002, p. 58) claims that “every chef is an artist trying to make a profit [and] as a chef, that is one of the magic parts of our job”. Baskette notes that “the professional chef of today is a teacher, a leader, an organizer, and above all, a person willing to learn and try new things” (2007, p. 37).

In Canada, the Certified Chef de Cuisine (CCC) designation and program are administered by the Canadian Culinary Institute (CCI). The CCI is the educational and certifying branch of the CCFCC (Canadian Culinary Federation / Fédération Culinaire Canadienne). According to the CCFCC (2008), a candidate must have the following in order to challenge the CCC exam:

- Red Seal certification and 5 years work experience post Red Seal certification.

- During the 5 years of employment after Red Seal certification, a minimum of 2 years as an employee supervisor working on the management team in the kitchen.
- A Food Handlers certificate (i.e., Advanced Food Safe, Section 43 Certificate or ServeSafe).

The Red Seal, also known as the COQ (Certificate of Qualification), is a theoretical exam, which can be challenged by an apprentice or culinary school graduate upon completing 6,000 hours of documented culinary experience and education. Those who have successfully completed the exam are referred to as Journeyman Cooks. This is an important step towards the CCC designation. As illustrated in Figure 1, there are two paths towards certification as a Chef de Cuisine in Canada. Both the Three Year Apprenticeship stream and the Culinary Arts Diploma stream converge at the first level of certification, which is the Red Seal, also referred to as the Certificate of Qualification. After obtaining the Red Seal, a culinarian may opt to take the recently introduced Chef Program for Journeyman Cooks after one year's experience as a journeyman (Humber College, 2008) or challenge the CCC exam provided he/she has met the criteria as previously identified. It is at this point where certification is no longer regulated by the government. It is administered by a professional association, the CCFCC, rather than a government group, the MTCU. Contrast the Canadian system to the American system. In the United States, the American Culinary Federation (ACF) is the certifying body for professional cooks and chefs at all levels. According to Guggenmos (cited in Foodservice and Hospitality, 2008, p. 5), "the U.S. program is very comprehensive and could or should be a model for the rest of the world". Figure 1 shows the certification path available to culinary professionals in Ontario

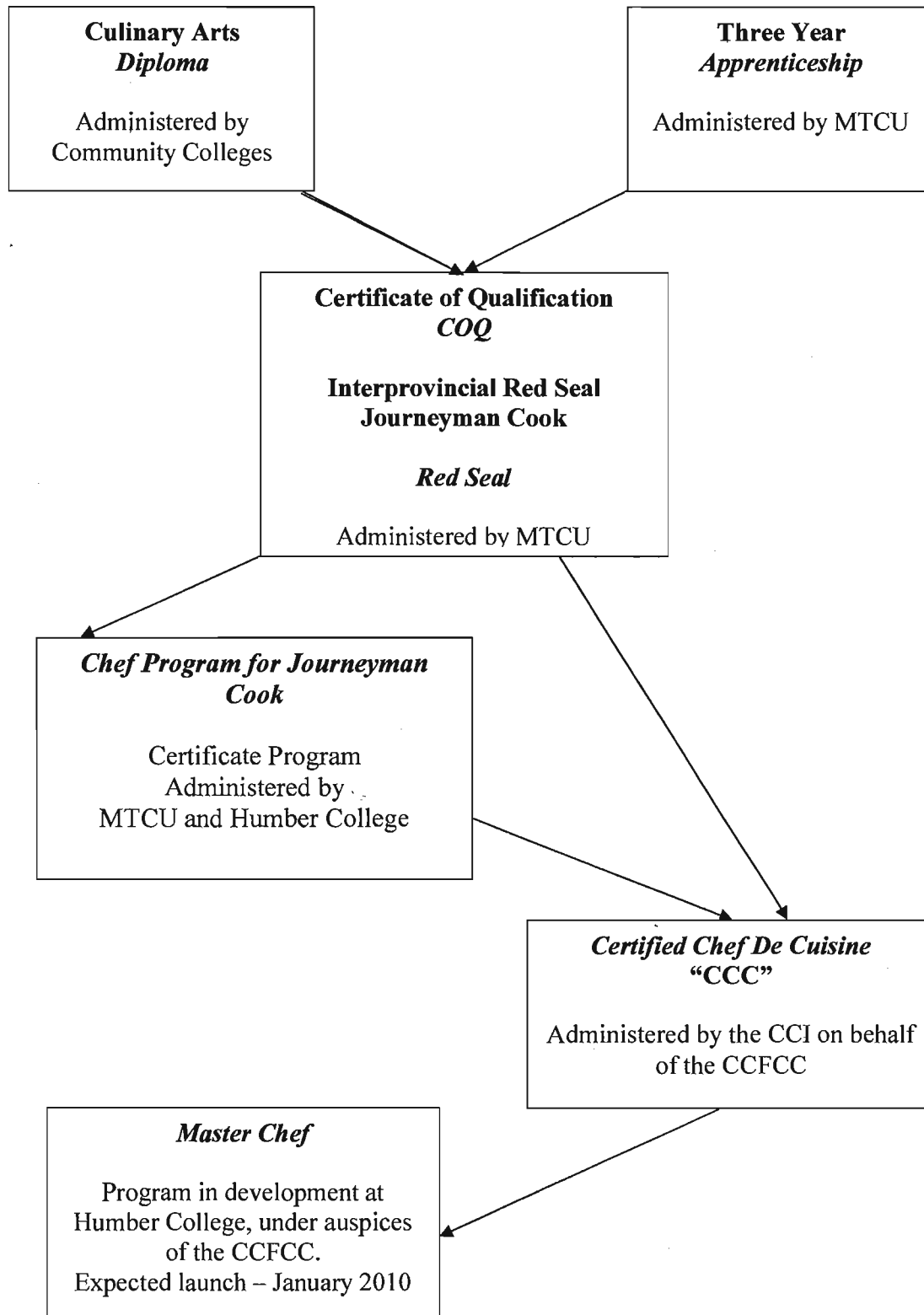


Figure 1. Certification path for culinary professionals in Ontario.

There is minimal interaction between state regulatory bodies and the ACF. It should be noted that in either country, certification *is not* mandatory, and that in the province of Ontario, the profession of cook is not regulated. In referring to the certification process, Kluftinger notes:

If there was that kind of structure and it was prescribed by the government, it would attract more people to our trade. It would improve the quality of the cooks that come out of the system, as well as pay rates, we'd have more people staying in the business as a career and not just passing through. (cited in Foodservice and Hospitality, 2008, p. 5)

Certification and career path are but two components of a culinary career or being a chef. Perhaps Humphrey (cited in Maybach, 2003) sums it up best when he states:

Being a chef is a state of mind. It is a consciousness that is characterized by constant mental *mise-en-place*. You have to be prepared before you walk into the kitchen every day: physically, mentally and emotionally. You have to be willing to stay in your professional role despite anything that may arise in your kitchen. That level of commitment demands a full-time desire, not a part-time attitude....Dependability, reliability, accountability, respectfulness for people and products, honesty, cleanliness and effective communication skills are the qualities that allow people to achieve. (p. 282)

### **Culinary Curriculum in Ontario**

In the province of Ontario, there are more than 20 professional cooking schools. Cooking is taught in community colleges as well as private vocational schools. All of

these schools are required to meet standards as identified by the Ministry of Education and, more specifically the Ministry of Training, Colleges and Universities. Each postsecondary program in the province must include vocational standards, generic skills standards, and general education standards (MTCU, 1997). The Ministry identifies nine specific vocational outcomes for culinary arts programs at community and career colleges. They are:

1. Provide fundamental culinary planning, preparation, and presentation to a variety of foodservice environments.
2. Apply basic and advanced food and bake theories and other related theories to all aspects of food preparation.
3. Contribute to the provision of a healthy, safe, and well maintained kitchen environment and to the service of food and beverage products that are free of harmful bacteria or other contaminants.
4. Apply knowledge of kitchen management techniques, as required, to support the goals of the operation and the responsible use of resources.
5. Apply fundamental nutritional principles to all aspects of food production.
6. Perform effectively as a member of a food and beverage preparation and service team.
7. Apply cost control techniques to foodservice operations.
8. Apply self-management and interpersonal skills to enhance performance as an employee and team member to contribute to the success of a foodservice operation.

9. Develop ongoing personal professional development strategies and plans to enhance culinary, leadership, and management skills for the hospitality environment. (MTCU, 1997, p. 9)

According to the MTCU, “these elements outline the essential skills and knowledge that a student must reliably demonstrate in order to graduate from the [culinary] program” (1997, p. 3). Using the province of Ontario as an example, knowing what is to be expected is important, but even more important is knowing how to meet the expectations and, more specifically, what is required, from the stakeholders’ perspectives, in creating an effective culinary curriculum.

### **Student Voices**

As previously mentioned in this study, there are several stakeholders in culinary education. Those stakeholders include chefs, chef-educators, educators, administrators, government officials, and students. In reviewing the literature, I have been able to “hear” from most of those stakeholders, with the exception of one key group, the students. It seems that little has been written by or about culinary students. It is important that their voices be heard. The challenge, according to Brooker and Macdonald (1999), is that “although students are considered central to schooling, they are rarely consulted in curriculum making” (p. 83) and that it is important “to embrace curriculum-making practices that are more inclusive and valuing of student voices” (p. 95). Kordalewski notes that “when students have a voice in classroom processes, they share in decision-making and the construction of knowledge” (1999, p. 2), while Haywood (cited in Christie- Mill, 1991) espouses the notion that

students should participate in determining the objectives of learning, the methods to be employed in learning, and have the freedom to experiment with different methods and strategies of learning in which mistakes are viewed as contributing to learning rather than the basis for punishment. (p. 184)

Christie- Mill (1991) notes that “involving students in the process [of learning] will produce people who will take more responsibility for their own learning-both present and future” (p.186). Adult education literature, although not specific to culinary education, demonstrates, if not advocates, the need for student voices to be heard in both the classroom and curriculum development (Bos, 2001; Brooker & MacDonald, 1999; Wamba, 2005;). According to Grundy (cited in Thornton & Chapman, 2000), “the corollary of having students as active participants in the construction of learning is that learning becomes meaningful” (p. 126).

According to the website of one community college in Ontario, a group made up exclusively of leading chefs and pastry chefs assist in course design, while the make-up of its Hospitality and Tourism Sector Council lacks any student representation. Contrast that situation to the opinion of Hegarty who notes that “the presence of student representatives from each year of a program on a program committee permits students’ to bring to the attention of the program team points of view on whether the program achieves its objectives, as they arise” (2004, pp. 54-55). Antun is supportive of student involvement in the design of culinary arts curriculum, noting that “recent culinary program graduates and a fully array of alumni, in addition to the more formal advisory

board structure might be helpful in determining what skills need to be included in the new curriculum” (2008, p.37).

One of the challenges faced in hearing student voices is that there are few, if any, formal mechanisms in place. One such mechanism is the Key Performance Indicator (KPI) system currently in place in the community college system in Ontario. KPIs provide students with a platform to evaluate teaching effectiveness, thus providing a forum in which their voices and opinions can be heard. According to Centennial College, a community college in Ontario:

Key Performance Indicators (or KPIs) are a province-wide accountability tool established by the Ontario government in 1998 to measure and reward college performance in meeting specific goals and objectives....Centennial College uses the results of the Key Performance Indicators to determine our success in meeting the needs of our students and the marketplace. The Government uses the KPI results to reward colleges for their achievements, and in the planning and policy-making for the college system. (2006, p. 1)

Unfortunately, according to Gursoy and Umbreit, “many colleges and universities make use of students’ evaluations [such as KPIs] without assessing what is measured or how to utilize the information” (2005, p. 92). It is as if the institutions are going through the motions of data collection and not listening to what the data tell them. KPIs might be seen as nothing more than a quantitative data source used for funding and, in some instances, self-promoting purposes. What is lacking in the literature, and in the reality of everyday college life, is a process of in-depth interviews with students who can



qualitatively share their opinions. According to Kang, Wu, and Gould (2005), “few studies have been conducted into how students perceive classes taught by instructors with different backgrounds” (p. 46), referring to subjects taught by academic faculty members or industry practitioners. Understanding students’ perceptions of a course, instructor, and curriculum, according to Jeong, Horton, and Oh (2004) also serves a dual purpose by offering continual feedback and as an indicator of an academic unit’s performance. It is because of this lack of literature that I think it becomes imperative to interview those students and hear their voices.

### **Culinary Educators**

One of the current challenges in culinary education is “finding qualified instructors and educators to lead us through this crucial time” (Hofmeister, cited in Orde, 2006 p. 21). Most are second career teachers (Harrington, Mandabach, VanLeeuwen, et al., 2005), who, according to Kouri (2000), are teachers who have no formal training as teachers, yet based on their professional qualifications and trade experiences are deemed to be experts and thus capable of teaching their chosen profession to others. Frei notes that:

The vast majority of postsecondary educators in culinary and baking and pastry arts come to teaching after having devoted a former life to working in commercial kitchens. They enter the classroom as chefs with a commitment to teaching their craft to the next generation. (2008, ¶ 8)

Even if those practitioners are deemed to be proficient as teachers, there are still problems faced when moving from a practical environment to an educational institution. According to Harrington, Mandabach, VanLeeuwen, et al., “curriculum and [financial]

accountability are two issues that are most difficult for those making a transition from industry to academia” (2005, p. 196).

Culinary educators, and interchangeably, for the purpose of this study, chef-educators, according to Hofmesiter (cited in Orde, 2006) should now require a master’s degree in either education or business to complement their culinary skills, thus “ensuring that our people [culinary educators] are trained as well as educated” (p. 21). Paul II (cited in Baskette, 2007) believes that a good culinary educator should have “passion and compassion for the student” (p. 45) along with real-world experience that can be shared with students. La Lopa, Xie, Cornwell, Sleeman and Halterman believe that “it is time to convene a summit to identify and adopt proven ways to teach, so culinary students will master those [cooking] courses” (2005, p. 25). Hartnett and Lévesque (2002), in their book *Chef Scenarios: Case studies, case histories, and narratives on teaching, and leadership in kitchen classrooms and industry*, share the experiences of chef-educators as they make the transition from the kitchen to the classroom. In one instance, a chef-educator, who chose to remain anonymous, noted that “they [college administrators] do not understand the value of credentials, the skills or the degrees and certifications that are respected in the outside work world” (Hartnett & Lévesque, p. 19). The fact that the chef-educator chose to remain anonymous might be representative of a schism or lack of connection between teachers and administrators, something that was noted in Chapter One of this study. According to Tess, some culinary educators feel that “they are losing face with industry because they are mired in the administration required to pass audit rather than focusing on the skills that students need to enable them to cook” (2005, p. 1). Even so, chefs still continue to make the transition from kitchen to classroom. The

question is why? According to Dornenburg and Page (2003), they become culinary educators because:

No matter how strong a chef's [or cook's] inspirations, they are not enough to give rise to greatness. They must be carefully honed and refined through directed effort. The palate, which allowed a chef to first learn what he or she found most enjoyable, must be trained to discern subtleties in flavors and flavor combinations, and to critique as well as taste.

Similarly, basic cooking techniques must be mastered, with speed and efficiency developed over repeated efforts, in order to be able to create desired effects. This is what leads chefs into professional kitchens and increasingly into cooking schools. (p. 63)

Despite a strong technical background in cooking, the lack of an educational background might prevent the transition from chef to chef-educator. Terms such as andragogy (Knowles, 1984), stakeholders, behaviourism, emotional intelligence, methods of assessment and evaluation, reflection (Brookfield, 1990), and critical thinking are often foreign to culinary educators due to their lack of formal training as teachers of adults. Conversely, most culinary terms and concepts would be foreign to educators. It is through this study that I hope to connect both worlds and collate what is being said by chefs and educators, and in some instances the chef-educator, as well as other aforementioned stakeholders.

### **Culinary Education**

According to Fine (1996), more cooks in the United States are learning their trade/profession in institutes such as trade schools as opposed to apprenticeship. This is supported by Pratten and O’Leary (2007), who point out that “most formal training for the [culinary] industry is offered in appropriate departments in local colleges of further education” (p.70). Fine also notes that while providing students with basic technical skills and culinary education, these institutions [and colleges] fail students by graduating them “ignorant of the culinary real world” (p. 51). Fine further states:

Trade school builds expectations for which the real world is a rude awakening. Some consider trade school training to be a dream world.

Cooks agree that while trade school training is not worthless, it is not an adequate introduction to the skills that they need when hired by a restaurant. Industry lacks a safety net. (p. 52)

But what makes up a culinary education or culinary arts program? According to Labensky et al., “a culinary program should, at a minimum, provide the student cook with a basic knowledge of foods, food styles and the methods used to prepare foods [as well as ] sanitation, nutrition and business procedures” (1999, p. 14). Labensky et al. also remark that

culinary schooling alone does not make a student a cook [or chef].

Nothing but practical, hands-on experience will provide even the most academically gifted students with the skills needed to produce, consistently and effectively, quality foods or to organize, train, motivate, and supervise staff .(1999, p. 15)

The perspective offered by Labensky et al. (1999) is through the eyes of culinary educators. But what are the chefs, who ultimately employ culinary school graduates, saying? Chef Neil Baxter of the Stratford Chef School (cited in Campbell) feels that “it’s important for a chef to have a good basic foundation” (2008, p. 6), while Certified Master Chef Aidan Murphy (cited in Spellman) notes that “when you understand the basics and the fundamentals [of cooking], you can do anything” (2008, p. 13). According to chefs who responded to a CTHRC (2006) focus group, culinary programs should, at bare minimum, instill students with enthusiasm, a strong work ethic, and basic skills. Those basic skills should include:

- ability to use a knife without accident;
- ability to make a basic stock/soup;
- ability to make a basic stew;
- ability to adhere to safe food-handling practices in a kitchen;
- understanding of basic kitchen vocabulary;
- ability to work in teams (p. 1).

The chefs who responded to the CTHRC focus group are not alone in their opinions, as demonstrated by Leahy, who asserts that “at its fundamental level, a culinary education supplies graduates with an understanding of kitchen science, terminology, techniques, and sanitation” (2006, p. 56), while in a wider sense, culinary education is “an education which includes all of the senses. In this context, it is [a] largely inter- or multi disciplined subject which draws together aspects of art, design, nutrition, scents, tastes, and memory” (Emms, 2005, p. 63). According to Pratten and O’Leary, culinary students require “hygiene [sanitation] skills, knife skills, and the

ability to perform basic tasks: the ability to follow a menu was an advantage.

Enthusiasm, dedication and reliability were key characteristics needed” (2007, p. 74).

Andriola (cited in Klein, 2006) notes that “with [culinary] school you get knowledge from a number of sources, in all different ways, shapes, and forms” (§19).

According to Certified Master Chef (CMC) Ferdinand Metz (in Ruhlman, 1997), the former president of both the American Culinary Federation and the Culinary Institute of America,

a culinary education has several components. One is to thoroughly understand, and be able to thoroughly execute, those basic cooking principles...and also creativity...on top of it, the one word again is passion...and then there's another ingredient that's called balance....So I would say those are the three components: basic understanding, passion and balance. (pp. 271-273)

The perspective offered by Metz is that of the chef. Two other faculty members of the Culinary Institute of America offer their opinions about the nature of teaching and culinary education. According to Chef Uwe Hestnar (cited in Ruhlman, 1997), culinary education is “a balance of training and education [while] training is I show you to do something and you do it. Education is, you figure it out yourself” (p. 86), while Chef Don Pardus (cited in Ruhlman) asserts that “training is I show you how to do it, you do it. Education is I show you how to do it, and then we discuss why it did what it did, why mine is better than yours” (pp. 86-87). Are the perspectives on culinary education and training, as offered by Metz, Hestnar, and Pardus correct, or do others think differently?

According to Hofmeister (cited in Orde, 2006), culinary education has changed over the past 20 years. There are over 600 institutions in the United States with 2- year associate degree culinary programs graduating students to perform learned skills, which in reality are not realized for several years, and only then by practice. Hofmeister (cited in Orde,) also contends that:

We have evolved from the good old apprenticeship into a totally degree-focused system, with diplomas and associate and bachelor degree, at a cost [equal] to that of expensive college tuition. I'm surprised at how many schools still manage to produce student-unfriendly curriculum and the same old boring concepts. (p. 21),

Another perspective on culinary education is offered by Airey and Tribe (2000) who consider a culinary education to be a vocational action which is all about "involvement with the world of doing, and engaging in the world as lived...the prevalence of training restaurants, production kitchens, and industrial placements as a part of the students' learning experience all provides tangible evidence of this focus" (p. 277). Airey and Tribe's perspective is supported by Van Landingham, (1995) who advocates apprenticeship as a means of culinary education. According to Van Landingham , apprenticeship "allows individuals to receive skilled training on the job while at the same time earning a salary" (p. 3). Van Landingham (1995) believes that "thought should also be given to providing only the basics in vocational education. This would leave the more technical aspects up to industry" (p. 5). Airey and Tribe point out that hospitality/culinary curriculum is "certainly at a point where it could break out from

its vocational action orientation and begin to explore new territories, relating for example to the cultural, social, [and] anthropological aspects of hospitality” (p. 289).

According to Brown, “culinary arts education students are introduced to a skill based set of educational goals, along with assessment expectations of introduced problems which are to be solved” (2005, p. 95). Joseph Hegarty, Ed.D, an educator who has headed the School of Culinary Arts and Technology at the Dublin (Ireland) Institute of Technology asserts:

In culinary arts vocational training, competent performance may be conceived in terms of ability to perform specific kitchen tasks but in undergraduate education it needs to be conceptualized far more broadly.

The roles that a culinarian undertakes may be identified as those of knowledgeable and creative practitioner, (providing both nutrition and gastronomic pleasure) connoisseur, manager, professional leader, communicator and educator. (2004, p. 29)

In summary, this section has briefly looked at the history of, along with several definitions and perspectives, of culinary education. It has identified that a basic culinary education requires, among other things, theoretical knowledge, practical skills, mental discipline, and a self-directed passion in order to be effective.

### **Educational Components of Culinary Education**

This section will deal with some of the educational components of culinary education. It will look at connoisseurship, assessment, behaviourism, brigade and



discipline, emotional intelligence, and finally, holistic approaches and how they relate to a culinary education.

### *Connoisseurship*

In the previous section, Hegarty(2004) referred to the term connoisseur and its relationship to the role of culinarian. According to Eisner (1990), “the ability to make fine-grained discrimination among complex and subtle qualities is an instance of what I have called connoisseurship. Connoisseurship is the art of appreciation” (p. 63). Eisner continues:

In its customary mode, connoisseurship is concerned with matters of quality, in the sense of value. Connoisseurs of wine [and food], of art, of carpentry are typically those who can discern the value of what they attend to. They can often [and should be able to] provide reasons for their judgment. (p. 69)

A chef, based on years of experience, could be seen as a connoisseur of food, and as such would be able to provide valid explanations for his/her judgment of food and related culinary topics. In this instance, assessment could be substituted for judgment, and from here, the role of assessment in the culinary arts needs to be reviewed.

### *Assessment*

The question arises as to what needs to be assessed and how it is assessed. According to Hegarty (2004), there is “a shift towards assessing understanding and meaning rather than rote learning and recall information” (p. 35). Hegarty also points out that “a major drawback in the existing assessment and examination system in culinary

arts is its narrow focus and summative nature” (p. 57). Hegarty’s call for change in assessment is supported by Stecher et al. (1997), who point out that

vocational educators need assessments that are sensitive to the unique features of the vocational context. In particular, vocational educators face changes in the nature of the students enrolling in vocational courses and in the nature of skills being taught in those courses. Both features need to be understood to make wise assessment choices. (p. 15)

From a traditional perspective, assessment has three roles or functions. Those roles, according to Nagy (2000), are gatekeeping, ensuring accountability, and instructional diagnosis. The gatekeeping role is one in which assessment provides legitimization for allowing a student to graduate. Accountability is concerned with whether or not educational institutions are performing adequately. Finally, instructional diagnosis is concerned with “what students do and do not know, and what to do about it” (Nagy, p. 262).

When reviewing methods of assessment in the culinary arts, Certified Culinary Educator and Certified Executive Chef Ron Wolf (2004a) discusses the use of rubrics in assessing performance of culinary arts students. Simply put, a rubric is “a scoring tool that lists the criteria for a piece of work. A good rubric also describes levels of quality for each of the criteria or standard, using a point scale” (Wolf, 2004, ¶ 3). A rubric is also a “scoring guide used in subjective assessments. A rubric can be an explicit description of performance characteristics corresponding to a point on a rating scale” (New Horizons for Learning, 2002, ¶ R).

The use of rubrics is a relatively new element in formal culinary education, which now requires a much more identifiable manner of assessment to be in place (Wolf, 2004b). The rubric serves several purposes, such as helping the student and teacher to define quality standards as well as reducing “the time that instructors spend grading student work. [It] makes it easier for instructors to explain why they got the grade they did as well as indicating clear ways for [students] to improve their work” (Wolf, ¶ 5). Another benefit of culinary rubrics, according to Wolf, is that the measures of quality in the culinary classroom will most likely carry over to the professional kitchen, once students learn to appreciate the value of the rubric and the discipline that it brings.

A culinary rubric, according to Wolf (2004a), should be concerned with standards (techniques) and levels of quality ranging from “highly competent” to “competent” and finally, to “needs improvement”. Point values are assigned to the levels of quality. With such a rubric in place, students could also take further ownership of their learning in a self-directed manner by determining just what is of value to them and how they can work towards achieving their goals or objectives as identified in the rubric.

Unfortunately, current practice is driven by, if not focused on, numerical values (marks) rather than a teacher’s instinct or intuition. Too often, it seems, there are students who are strong in theory and weak in a practical manner, and conversely there are students who are weak in theory, yet strong in practice. The focus, therefore, should be on developing an assessment model “which tries to elicit the students’ best performance” (Hegarty, 2004, p. 35). Hegarty seems to be advocating the use of nontraditional or alternative assessment methods.

Alternative methods of assessment have been implemented in several types of vocational education (Stecher et al. 1997). One alternative method of assessment, as espoused by La Lopa (2001, 2002), is performance- based learning and assessment (PBLA). According to La Lopa, PBLA “integrates skill sets that are derived from an occupational analysis for determining validity of competencies. The competencies then become what students master so they will be prepared to meet the demands when cooking in their first professional kitchen” (2001, p. 30). La Lopa further states that PBLA provides instructors information on how students think and comprehend as well as “strategies that they use in learning so that teaching and learning can be continuously improved” (p. 32). Such competency- based assessment pairs well with the behaviorist themed competency- based instruction, as identified by Scott (1998) and Magro (2001).

### *Behaviourism*

B.F. Skinner, a behavioral psychologist, was one of the key advocates of the educational philosophy of behaviourism. According to Leicester (1994), “ behaviourism equates mental acts with bits of observable behaviour” (p.115), while Skinner, in his writings, emphasized the importance and benefits of behaviour in the educational process. According to Skinner (n.d.),

Many instructional arrangements seem ‘contrived’, but there is nothing wrong with that. It is the teacher's function to contrive conditions under which students learn. It has always been the task of formal education to set up behavior which would prove useful or enjoyable later in a student's life.

(¶11)

But what does constitute a behavioural approach? What elements are needed?

What is the role of the learner? What is the role of the teacher? According to Magro (2001):

A behaviorist orientation in adult education focuses on skills development and behavioral change. Computer-based instruction, competency-based instruction, demonstration and practice, and criterion-referenced testing reflects the behavioral orientation to teaching and learning. Learning is viewed as hierarchical; one step is mastered before the next step is tried. The teacher's role is to manage and control the learning environment by setting specific expectations and then monitoring the learner's progress. (p. 77)

Scott (1998) offers her perspective on behaviourism, in which she asserts that the teacher's role is to manage learning by designing an environment that elicits desired behavior and extinguishes undesirable behaviors; that is, skills can be taught through an extrinsic reward and punishment system. Competency-based education, mastery learning, self-control and assertiveness training are examples of methods and strategies used in the classroom. Assessment and/or evaluation are based on the demonstration of changed behavior in accord with predetermined behavioral objectives. Objective, criterion-referenced tests are standard evaluations. (p. 101)

The previous definitions offered by Magro and Scott are very broad based and need to be examined in relation to the culinary curriculum currently in place at postsecondary institutions throughout Ontario. Having taught at both community colleges and a private vocational school, I would like to share my insights on the curriculum, showing how it is taught, and how it relates to the behaviourist perspective.

Both Scott (1998) and Magro (2001) identify competency-based instruction as an element of the behavioural perspective in adult education. According to Morrison, Ross, and Kemp (2001):

The terms competency-based instruction, performance-based instruction and mastery-based instruction are used interchangeably with criterion-referenced instruction. These methods identify a program that provides experiences intended to bring most learners to a satisfactory level of proficiency in learning or performing a task that will be measured by testing. When criteria are set and learners successfully meet them, the concept of mastery-learning is realized. (p. 217)

How does this relate to culinary curriculum? Cooking requires both theoretical knowledge and kinaesthetic skills. The theory of knife cutting skills identifies the julienne cut as one with dimensions of  $1/8 \times 1/8 \times 2$  inches. The kinaesthetic skill requires the student to be able to cut vegetables in such a manner. Through instructor facilitated demonstration and student practice, in which the student practices the newly found behaviour skill, it is hoped that these skills are eventually mastered. Once a student has mastered the skill of julienne, that student can then proceed to another vegetable cut, the brunoise, whose dimensions are  $1/8 \times 1/8 \times 1/8$  inch. The achievement of this next step relates to Magro's (2001) description of behaviourism, in which learning is hierarchical and one step is mastered before the next one is tried. Evaluation of these skills is quite simple. The cuts must meet the exact measurements. Once those skills have been met, the student has demonstrated a desired, albeit changed, behaviour (in this case,

a new skill), which supports Scott's (1998) portrayal of the behaviourist perspective in which "evaluation is based on the demonstration of changed behavior" (p. 101).

The same lens can be used when teaching a student how to make consommé. A consommé is a stock that has been clarified to remove any impurities. It should be crystal clear and have no fat on its surface. The ingredients used to make a consommé include stock (a clear, flavorful liquid made from simmering bones, vegetables, and other flavoring agents), mirepoix (a brunoise of carrots, onion, and celery), egg whites, and an acid (usually a tomato base). In order for a student to successfully make consommé, the student must have mastered the production of stock and know how to cut vegetables into a brunoise. The student would also require the theoretical knowledge of consommé prior to producing the same. The mastery of one or in this case several skills is required in order to progress to the next level. The student's success in the production of the consommé can be measured through the clarity of the final product. The teacher could also reinforce the learning process by asking the student to garnish the consommé with a julienne or brunoise of vegetables.

Magro (2001) also identifies that within the behaviourist orientation, there are clearly defined objectives and standards. The Culinary Program Standard (MTCU, 1997) identifies three program standards, those being vocational, generic skills, and general education. These standards result in a structured program which is anything but learner focused. A teacher-controlled classroom is consistent with behaviourism, unlike the radical perspective in which the student is empowered as a partner in the learning process (Scott, 1998). The learning of a skill can be seen as a change in behaviour. In culinary

education instruction, it must also bring about changes in attitude and/or discipline (Mandabach & Glass, 2005).

### *Brigade and Discipline*

Cooking is a highly regimented profession steeped both in tradition and discipline. Kitchens (and chefs) are known for their discipline and their culinary authoritarianism (Pratten, 2003a), with Chef Gordon Ramsay insisting (cited in Hollweg, 2001, p. 9) that “a kitchen has to be an assertive, boisterous, aggressive environment, or nothing happens.” Pappert (2000) points out that the chef often seems like a drill sergeant, yelling out orders in a kitchen that has a military-like discipline about it. Conversely, M. Escoffier (personal communication, January 21, 2007) notes that “a true master of the craft [chef] is more like a General, capable of yelling, but mostly demonstrating a self-control one expects of a leader.”

Upon completing culinary programs, graduates, full of dreams and aspirations, enter “a world of hallowed tradition, where the right way of doing things has scarcely changed in [over] a hundred years. It is a world where the autocrat artist is king of his [or her] domain, the kitchen” (Drew, 1987, p. 54). This autocratic world, in which the Chef is *always* right, might shock many novice culinarians, whose only exposure to the culinary world has been through the Food Channel or Food Network. According to Hammer, “the celebrity of chef media stars is responsible, no doubt, for the burgeoning growth in student chefs and for the belief that television is the goldmine of chefdom” (2009, p. 21).

In that world, they are exposed to either its soft image of modern-day cooking or its sensationalized cooking reality shows, referred to as “foodtainment” (Finkelstein



1999), “food porn” (O’Neill, 2003), or “culinary edutainment” (de Solier, 2005). As Frei notes:

Most professionals in foodservice acknowledge the contributions of Emeril Lagasse and the cadre of culinary luminaries like him for driving much of enrollment in the more than 600 postsecondary culinary-arts programs currently operating and the anticipated expansion of new certificate-, diploma- and degree-granting programs across the country.... Paradoxically, while experienced chefs revel in the newfound respect and prestige their chosen profession receives, they blame the same popular culture that is creating interest in culinary arts for painting an unrealistic portrait of the foodservice industry. (2008, ¶ 4, 5)

According to de Solier, “cookery programs are no longer concerned with teaching their viewers how to cook, and have become pure entertainment spectacles” (2005, p. 468). In most instances, the chefs of these shows portray their leisure identity rather than their professional identity, showing a softer, kinder image of cooking, in which cooking is slow, leisurely, and pleasurable (de Solier, 2005). Another anonymous chef (cited in Hartnett and Lévesque, 2002, p. 18), notes that “watching others cook can provide an inaccurate picture of what is called for on the job”. According to Tim Ryan, President of the Culinary Institute of America (cited in Curtis, 2006) “it [cooking] looks really fun on TV [but] that’s not what happens. The work is long and hard. There’s a lot of pressure” (p. 1). The reality of the modern-day kitchen is that it is a “positively medieval” (Willis, cited in Hammer, 2008, p. 20), fast-paced, high-heat environment, full of frayed tempers and burnt hands (Wilson, 2001), in which professionalism, efficient production, and

practical presentations, resulting in profits, are paramount to success. It is also a world of “low pay, anti-social hours, poor physical conditions and strict rules” (Pratten & O’Leary, 2007, p. 75).

Cooking, according to Ruhlman (cited in Curtis, 2006), is no longer about the art of cooking itself. It has become both fashionable and commercial. Chef Marco Pierre White (cited in Friedman, 2007) notes:

When I started in the 70’s, it was Escoffier’s world. It was a different world...there was no such thing as a celebrity chef....Chefs didn’t stray from their stoves. Today’s different. Chefs put more importance on image, on being a star, a celebrity. It’s very political now, the industry. (p. 46)

White also notes that “young men were coming into the industry [cooking] because they wanted to be famous, not because they wanted to cook. They aspired to be *celebrity* chefs, rather than cooks” (2007, p. 216). Morris (cited in Campbell) points out that “there’s a lot of romance around being a chef....They [students] need to understand it’s physically demanding: there’s long hours. Not everyone is a star” (2008, p. 6).

According to Hegarty and O’Mahony (2001), professional chefs conform to “a code of practice fashioned through learning and experience” (p. 8). An example of this code of practice is the brigade system, originated by George Auguste Escoffier in the early 19<sup>th</sup> century (Labensky et al., 1999,) which exemplifies this “old school ethic” (Bourdain, cited in Morse, 2002, p. 58) and hierarchical system found within the culinary world “fashioned from Escoffier’s military experiences”(Baskette, 2007, p. 45) . In this “military-style brigade of seasoned specialists [cooks work] a specific task under

the absolute authority of [the] chef” (Chelminski, 2005, pp. 126-127), while according to Civitello (2004):

The kitchen brigade was a military-style chain of command from the top to the bottom. The chef is in charge of food production. He or she plans menus, decides what food and supplies need to be ordered, determines cost of menu items and plans work schedules (p. 244).

The kitchen chain of command, referred to as Brigade System, as established by Escoffier, is still in use today as part of large foodservice operations. Figure 2, is representative of that system, using both the traditional French terminology as well as the English equivalent.

The parallels between a behaviourist culinary classroom and a kitchen under the brigade system become evident when comparing the brigade system to the culinary classroom. In the classroom, the teacher structures the curriculum (as set down by MTCU) and plans the objectives, while in the kitchen, it is the chef who

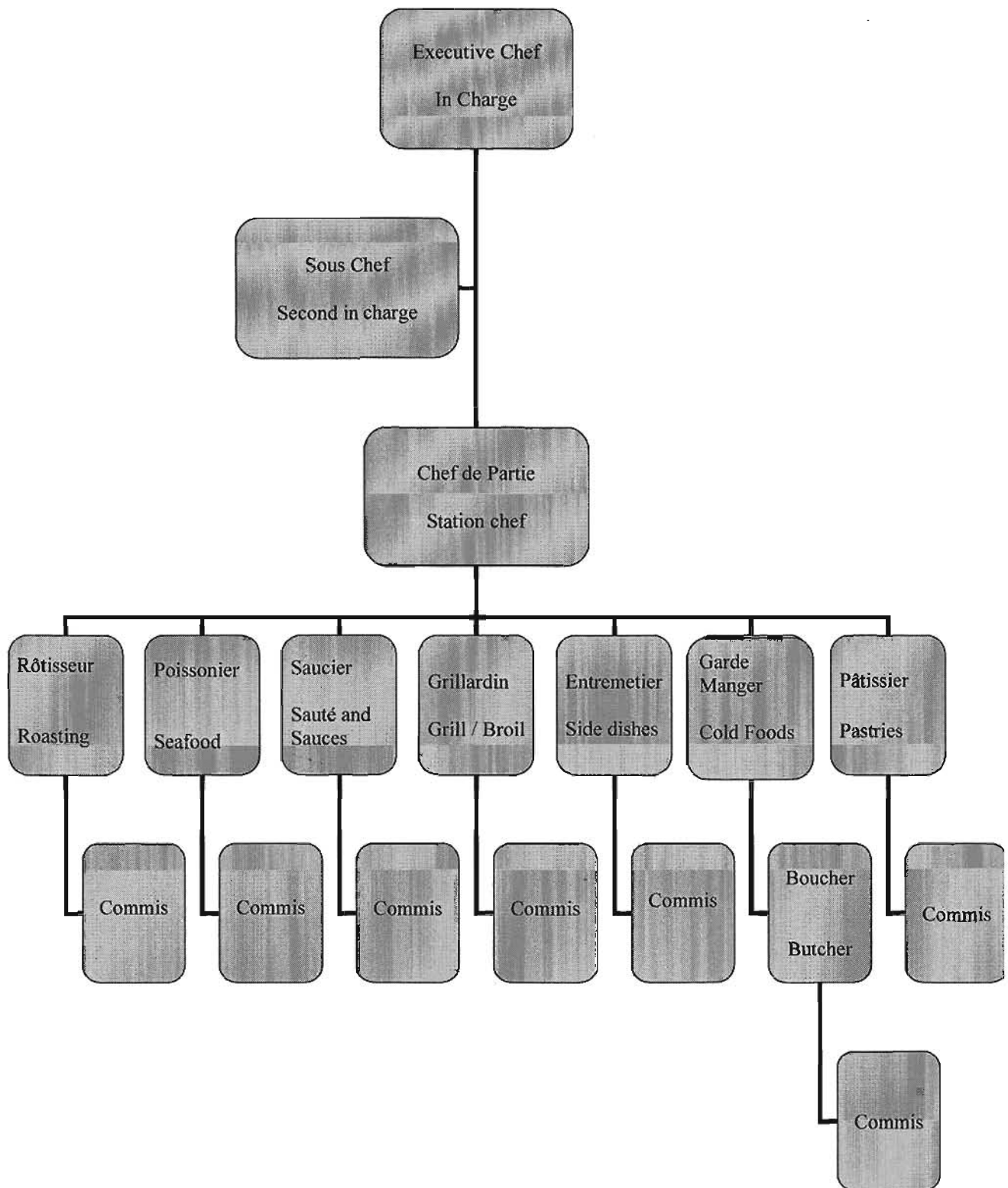


Figure 2: Classical brigade system.

Note: From *The chef manager* (p. 70), by M. Baskette, 2007, Upper Saddle River, NJ:

Pearson-Prentice Hall. Copyright 2007, by Michael Baskette. Adapted with permission.

who plans/structures the daily routines and objectives. The teacher is deemed to be the expert in the classroom, and it is understood that the chef is the expert within the kitchen. The teacher is responsible for instilling a sense of discipline upon the students, and it is the chef who further impresses upon them that sense of discipline within the work environment. That new found discipline is a behavioural change within the learner, central to the behaviourist philosophies of adult education as identified by Magro (2001) and Scott (1998).

But just what are chefs and culinary authors saying about changes in behaviour in conjunction with culinary training and practice? According to Ruhlman (2001):

I couldn't write about people learning to cook without completely engaging myself in the process, and as it turned out, that process was more like a force, one that demands not just your attention for eight hours a day but your whole being; learning to cook at that level changed how you behaved and how you perceived the world. (p. 129)

Ruhlman further asserts that "many of the internal changes a formal culinary education wrought were in one's attitude, a kind of tougher-than-thou stance" (p.129). Chef Anthony Bourdain (cited in Morse) notes that while working in a foodservice establishment "you give up other freedoms when you go into a kitchen because you're becoming part of a very old, rigid, traditional society-- it's a secret society, a cult of pain." (2002, p. 59). While not a change in behaviour, it seems Bourdain is talking about a change in attitude. D'ambrosi (cited in Klein, 2006) notes that culinary students, like all students, get out of school only what they put into it, thus implying that a certain behaviour or attitude is needed in order to succeed both at school and in the workplace.

Closely related to brigade and discipline is professionalism. According to several authors, commissions and associations (as cited in Pizam, 2007), professionalism consists of:

- An array of appearances and behaviours such as neatness, good grooming, good manners, good taste, civility, and proper speech.
- An assortment of technical and conceptual skills and a commitment to maintaining competence in a given body of knowledge.
- A set of internalized character strengths, values, and attitudes directed toward high-quality service to others, such as ethical and moral conduct, concern for others, honesty, integrity, fairness, sound judgment, respect for the rule of law, commitment to excellence, etc. (p. 2).

Pizam (2007) asserts that the curriculum of tertiary institutions, such as medical and legal schools, lacks the teaching of professionalism and that “there is even a greater paucity in hospitality management schools” (p. 2). While not supported by literature specific to Ontario, Pizam’s assertion is relevant based on personal communications with stakeholders from both within and outside of this study.

### *Emotional Intelligence*

Emotional intelligence (EI), according to Hendee, “is a term that describes another dimension of human intelligence, a social intelligence, based on the ability to identify, use, understand and manage our own and others’ emotions” (2001, p. 41). According to Thistle, “emotional intelligence is an array of non-cognitive capabilities, competencies and skills that influence one’s ability to succeed in coping with environmental demands and pressures”, (n.d. , ¶2)

As noted earlier in this paper, one of the roles of the chef is that of consoler (Macintosh, 1990). The notion of consoling is but one aspect of dealing or coping with others' emotions. While not part of current culinary education, it has become evident to me, supported by Rubin (2004), that a holistic approach is needed towards culinary education. One of the components that could fall under the umbrella of holistic and/or managerial skills is that of the understanding and use of emotional intelligence. As pointed out by Hendee (2001):

Chefs are required to do far more than just task-based work. Chefs are educators, leaders and managers. Many hours in a chef's life at work are focused on interacting with others and interpersonal skills are vital. Chefs must realize this and incorporate EI into their management repertoires so that they may act as managers of people, not just skilled technicians. (p. 43)

Thistle (n.d.) also supports a redesign of community college curriculum in general, one which includes the development of skills reflective of emotional intelligence as part of exit competencies. According to Thistle, emotional intelligence will help "prepare students for a workplace where teamwork, innovation, collaboration, and a strong customer focus are essential for success" (n.d., ¶16).

Hendee's advocating of the use of emotional intelligence training is also supported by R. Miller, who asserts that "education must respect the dynamic and mutually supporting relationships between intellectual, emotional, physical, social, aesthetic/creative and spiritual qualities of every person" (1997, p. 219). Miller, it should be noted, is one of the greatest advocates of holistic education.

### *Holistic Approaches*

While not part of current culinary education, a holistic approach towards culinary education is becoming viable, if not imperative. Muller, VanLeeuwen, Mandabach, and Harrington (2007) note that a holistic approach towards culinary education is becoming recognized as appropriate in today's environment. Jooste, in referring to culinary arts education, states that "a holistic approach towards academic mastering and professional skill should be employed to involve theoretical knowledge (liberal) and practical application (vocational)" (2007, p. 136). According to Rubin (2004):

Successful chefs today must be competent in both the hands-on practicalities of food production and have a thorough understanding of where foods come from [as well as understanding] the importance of coupling culinary excellence (skills and techniques) with cultural and intellectual prowess (ideas and considerations). (§ 3)

In its current state, culinary education seems to be focused on skills and techniques rather than on cultural and intellectual prowess as advocated by Rubin (2004). Those cultural and intellectual processes could be seen as components of a holistic approach towards culinary education. A holistic approach to education is meant to educate the "whole" person, thus bridging academics, individuals and the community as a whole (J. Miller, 1996). Barer-Stein notes:

An understanding of many aspects of the cultures of others, including their food traditions is indispensable in any communication. This is true not only for professionals in the field of education and commercial



foodservices, but is clearly recognized today in the global marketplace (1999, p.15).

Mischel states that a holistic approach is about “educating the whole person, constructed on their individual lives and cultures” (2006, p. 19). Mischel also theorizes that

sensitivity and understanding between diverse cultural groups on high school campuses can be brought about through culinary arts classes. This can be achieved if the promotion of anti-bias is ongoing through planned curriculum, open and honest dialogue, shared recipes and ideas. (p. 20)

Hegarty also advocates a holistic approach towards culinary arts education, stating that “practical culinary arts education requires a holistic curriculum designed to develop not only technical skills but also the student’s individual, intellectual and moral capabilities (2004, p. 7). Perhaps it is time to review and reform the current approaches to culinary curriculum and consider integrating some holistic components.

### **Summary**

A good education, like a good recipe, has several components or ingredients. In trying to identify the ingredients for the recipe for success in culinary education, I have brought forward several topics that I believe are critical to a successful culinary education. It is important to know just what are the qualities and attributes of a chef. It is important to understand how educators approach and deliver culinary education. It is important to know the how, what, and why of assessment in the culinary arts. It is important to look at new ways of thinking in regards to culinary education. It is

important to hear from all the stakeholders. But what is of most importance is that nobody has collated all these components into one piece of work and actually combined all of these ingredients to come up with a successful recipe. It is my hope that through this literature review, the development of my research questions, and this research endeavour I will be able to create that award-winning recipe since, according to Schram (2003), research is all about going “beyond a concern for describing what is towards the question of what could be” (p. 34). I believe that my research will provide me with the what could be.

### **CHAPTER THREE: METHODOLOGY AND PROCEDURES**

The purpose of this study is to qualitatively examine the stakeholders' perceptions of culinary programs as taught by community colleges and mandated by the Ministry of Education and Training in the Culinary Program Standard (MTCU,1997). Specific stakeholders interviewed included 2 representatives from the Ministry of Training, Colleges and Universities, 2 community college administrators, 2 culinary educators, 2 culinary students, 2 chef-employers. Through one-on-one interviews and the presentation of their findings, this study may help improve the quality of culinary education in Ontario.

This chapter describes the research methodology, theoretical framework, pilot study, selection of sites and participants, data collection, recording, analysis, and ethical considerations used in this thesis.

#### **Research Methodology**

Qualitative research is a method useful for exploring and understanding a central phenomenon (Creswell, 2002). The process of conducting qualitative research involves examining a research problem, conducting a literature review, specifying a purpose for the research, collecting data for interpretation and analyses, as well as reporting and evaluating the research that has been undertaken (Creswell, 1994, 2002).

A qualitative approach to the research was chosen, starting with one-on-one interviews using both structured and unstructured questions as the method for data collection. According to Creswell, "one-on-one interviews are ideal for interviewing participants who are not hesitant to speak, are articulate, and who can share ideas comfortably" (2002, p. 206). Structured questions were used in the first interview to

establish a demographic base. In addition to the structured questions, a set of preplanned open-ended questions were used to elicit responses from the participants. An unstructured interview includes open-ended questions and tends to be less restrictive and “can provide a greater breadth of data than the other types, given its qualitative nature” (Fontana & Frey, 2000 p. 652). I chose to use that style of interview, because it would, I believed, provide me with a better understanding of the *richness* of experiences that are found in qualitative research.

Since I could also be perceived as an “indigenous-insider” (Acker, 2000 p. 6, ¶ 1), owing to the notion that I am “someone from the community, perceived as a legitimate member by others, and promoting the well-being of the community through research” (Acker, p. 6, ¶ 2), I believed that ideas and opinions would be shared comfortably by the interview participants.

A qualitative approach was also chosen because, as noted by Strauss and Corbin (1990), qualitative methods can be used to better understand any phenomenon about which little is yet known, to gain new perspectives on things about which much is already known, or to discover more in-depth information that may be difficult to convey quantitatively. Qualitative research is about the human experience and has the potential to yield rich information not obtainable through the perceived coldness of quantitative or statistical sampling techniques (Hoepfl, 1997).

### **Grounded Theory**

Grounded theory, “which sets out to discover new theoretical insights” (Connell & Lowe, 1997, p. 167), was developed by sociologists Barney Glaser and Anselm Strauss in the late 1960s. Glaser, a quantitative researcher, embraced the “importance of generating

theory from the perspective of participants” (Creswell, 2002, p. 440), while Strauss, a qualitative researcher, emphasized “the importance of field research - going to individuals and listening closely to the participant's ideas” (Creswell, p. 440). I chose to use grounded theory because there were no theoretical frameworks suitable for use as a basis in answering my research questions. According to Chenitz (1986), one of the foundations of grounded theory is that the researcher must comprehend and put into words the process as the participants understand it to be in their world. By conducting interviews with my research participants, I was not only listening closely to their ideas, but through analysis I was also generating theory based on their perspectives. Therefore, the research design used for this thesis can be seen as grounded theory, based on Glaser and Strauss’ approach. A grounded theory design, according to Creswell, “is a systematic, qualitative procedure used to generate a theory that explains, at a broad conceptual level, a process, an action, or interaction about a substantive topic” (p. 439). In this instance, the substantive topic is a study of culinary arts education in Ontario’s community colleges, focusing on the perceptions of its stakeholders.

One of the challenges of a grounded theory approach is that the research is emergent and that no hypothesis is being tested. According to Kelle, “theoretical concepts ‘emerge’ from the data if researchers approach the empirical field with no preconceived theories or hypotheses, but [researchers] should abstain from approaching the empirical data with ex ante formulated hypotheses” (2005, p. 4). In discussing the possibility of theoretical contamination, Connell and Lowe, (1997) note that

pre-understanding may become a barrier to finding the true meaning of the data, especially when expertise gained through previous research or managerial

experience tempts the researcher into premature or preconceived selective coding. Yet pre-understanding often helps researchers to gain access to companies and to achieve credibility with managerial respondents. Such expertise may also help to elicit greater theoretical meaning from the data. (p. 171)

Therefore, the challenge when using grounded theory as a research approach is to conduct the research without any preconceived notions or assumptions.

According to Dick, “grounded theory begins with a research situation. Within that situation, your task as researcher is to understand what is happening there, and how the players manage their roles” (2005, p. 1). The key to this process is observation, conversation, and interview. Elements of grounded theory research, as identified by Dick, include data collection, note taking, coding, memoing, sorting and writing. In conducting this research study, I planned to integrate the elements identified by Dick as my template.

### **Pilot Studies**

Prior to the commencement of this study, I conducted a pilot study. According to van Teijlingen and Hundley, “the term pilot studies refers to mini versions of a full scale study as well as the specific pre-testing of a particular research instrument such as a questionnaire or interview schedule” (2001, p. 1). Among the benefits of conducting a pilot study is that it can identify possible failures in the research project as well as identifying complicated or inappropriate methods or research instruments (van Teijlingen & Hundley). A pilot study may also provide the researcher with ideas and approaches that were not apparent prior to conducting the pilot study, thus improving the possibility of more clarity and understanding when preparing for and conducting the main study.

In 2005, as part of the requirements for Brock University course 5P95 - Qualitative Methods in Educational Research, I conducted a research project in which I interviewed a Chef-Educator currently teaching at a community college in Ontario. The purpose of the project was twofold. One: to familiarize myself with how to conduct qualitative research and two: to act as a pilot study for future research. As I indicated in the research ethics application, “this assignment/research is the first step in my planned thesis research. I am treating this as a pilot study and, if successful, I will integrate this research as a foundation for my future research endeavours. I am also treating this as an exercise and opportunity to further hone my research and interview skills” (2005). The pilot study provided me with the theoretical background and experience in conducting basic qualitative research as well as a research-based foundation for my thesis research. The results of the pilot study identified four key themes in experiences of one culinary educator, those being: College, Discipline, Politics and Teacher. Based on the pilot study, it would seem that being a teacher in a college is often guided by politics and that our role as chef-educators (teachers) should place a strong emphasis on discipline. Those findings were of use in the formation of research questions for this thesis.

### **Selection of Site and Participants**

In accordance with Brock University Research Ethics Board requirements, researchers working with humans must seek approval and consent of the participants. No research may be undertaken or data gathered prior to board approval and sanction. An application for Ethical Review of Research Involving Human Participants was completed and submitted.

Once permission to conduct research was granted by the Research Ethics Board (see Appendix A), participants were contacted via e-mail or by phone and were asked if they would be interested in participating in and assisting me in my research. All of the participants, with the exception of 2, were people whom I had met professionally. Once they expressed an interest in participating in my research, a letter of invitation was sent, further explaining my research and my commitment to maintain their anonymity as a research participant. An informed consent form was sent to each participant once they agreed to participate. The purpose of an informed consent form is to guarantee the research participant certain rights, and in turn they agree to participate in the research, with an understanding that the aforementioned rights are protected (Creswell, 2002).

In selecting participants for my research, the approach taken was that of purposeful sampling. In this approach, “researchers intentionally select individuals and sites to learn or understand the central phenomenon” (Creswell, 2002, p. 194). In this instance, the phenomenon is a study of culinary arts education in Ontario’s community colleges, focusing on the perceptions of its stakeholders. Creswell further states that by using purposeful sampling, voice might be given to those who are not being heard, in this case, culinary students. Purposeful sampling also allows for the discovery of precise information to better inform the emerging theory (Charmaz, 2000). Marshall and Rossman caution that “the qualitative researchers’ challenge is to demonstrate that personal interest will not bias the study” (1998, p.28). It could be argued that by selecting the participants I could have skewed the research in a manner favourable to my beliefs.

Only 10 stakeholders were interviewed, since the “overall ability of a researcher to provide an in-depth picture diminishes with the addition of each new site or individual”



(Creswell, 2002, p. 197). Daly and Lumley, in referring to qualitative research designs, note that “in practice, the ideal, well-diversified sample is hard to achieve” (2002, p. 299). This group, with the exception of 2 participants, consisted of stakeholders with whom I was familiar, having intentionally selected them, thus taking on the form of purposeful sampling (Creswell). It could be argued that the research was based on a homogenous sampling since I purposely sampled individuals based on membership in a subgroup with defined characteristics (Creswell).

Since this research study was using purposeful sampling as part of the methodology, I could be perceived as displaying bias by selecting the participants and that I may already have had a preconceived notion of their responses or position.

According to Mehra (2002):

A researcher's personal beliefs and values are reflected not only in the choice of methodology and interpretation of findings, but also in the choice of a research topic. In other words, what we believe in determines what we want to study”. (¶ 21)

In retrospect, I might have had some pre-conceived notions and beliefs in respect to what I might find in this research study. However, rather than being an active participant, I assumed the role of passive participant and active listener. What I “heard” from the participants is found in Chapter Four of this study. I strongly believe that I was able to put aside those biases during this research study and that the data, rather than my potential bias, drove the results of this study.

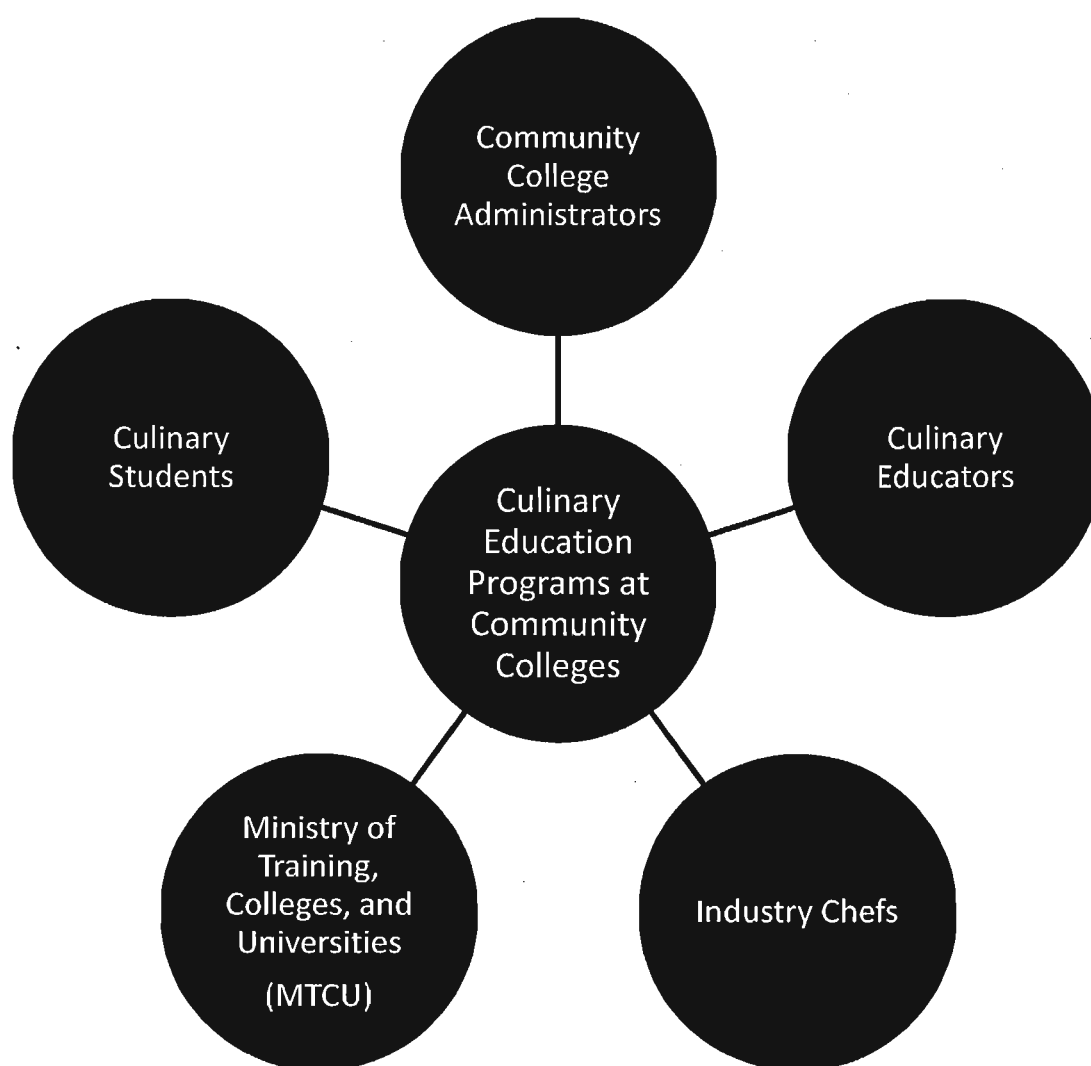
A self-imposed limitation was the exclusion of stakeholders from private vocational career colleges. As an instructor at a career college, I chose to distance myself

from those stakeholders and eliminate any personal biases or conflicts related to teaching at such institutions. I chose not to interview any of the students or culinary educators at the site of their respective community colleges. This was done to maintain the confidentiality of those particular participants as required by the Research Ethics Board (REB). In those instances, a mutually agreed upon site was selected, one which both the participant and I felt would help maintain confidentiality as required by the REB. Other stakeholders were interviewed at their place of employment, or a mutually agreed upon location where confidentiality could be maintained. Figure 3, is a representation of the stakeholders interviewed for this study.

### **The Participants**

As per the requirements of the Research Ethics Board, each participant was asked to select his or her own pseudonym for use in this research paper. Accordingly, those names are being used to retain confidentiality in this thesis. The following is a synopsis of those participants.

Both “Lamb” and “Eagle” are administrators of hospitality and culinary arts programs at community colleges in Ontario. “Mario” and “Ramses” are both employed by the Government of Ontario. “Joe” and Jack” are both Industry chefs, while “Carême” and “Point” are culinary educators at community colleges in Ontario. Finally, “Rachael” and “Randy” are recent graduates of culinary programs at community colleges in the province of Ontario. Tables 1 through 5 provide an aggregate description of the participants.



*Figure 3.* Stakeholders in culinary education programs at community colleges in Ontario

Table 1

*Age of Participants*

Age	<i>n</i>
21-30	2
31-40	1
41-50	4
51-60	2
61-70	1
Total	10

Table 2

*Gender of Participants*

Gender	<i>n</i>
Male	9
Female	1
Total	10

Table 3

*Participants with Red Seal Certificate*

Certificate	<i>n</i>	<i>Number of Years with certificate</i>	<i>n</i>
No certificate	6		
Red Seal Certificate	4	0-10	1
		15-20	2
		20+	1
Total	10		4

Table 4

*Participants with Certified Chef de Cuisine (CCC) designation*

Designation	<i>n</i>
CCC	2
No CCC	8
Total	10

Table 5

*Academic Qualifications of Participants*

Academic Qualification	<i>n</i>
Trade School or Apprenticeship	3
Community College Graduate	3
Master's Degree	2
Doctorate	2
Total	10



### **Data Collection and Recording**

A semi-structured one-on-one interview, using an interview protocol, was conducted at a mutually agreed upon location, one which would help maintain the confidentiality of the interviewee's identity. An interview protocol, according to Creswell, is "a form designed by the researcher that contains instructions for the process of the interview, the questions to be asked, and space to take notes on the responses of the interviewee" (2002, p. 212). The use of an interview protocol allows for consistency among the interviews, insuring that all participants are asked the same questions to start. Prior to the commencement of the interview, participants were asked to select a pseudonym.

Interviews, which generally lasted between 30 and 45 minutes, were conducted within the boundaries and in proximity of a large metropolitan area in the province of Ontario. Prior to conducting the interview, the informed consent form was reviewed by the interviewee and me, after which time he/she signed it, provided that he/she was in agreement with the form. Participants were also informed that they could withdraw from the research study at any time without penalty.

In all interviews, the same open-ended and closed-ended questions (Appendix B) were initially asked to all the interviewees. Some questions specific to the interviewee arose based on responses and were asked in a follow-up manner. The interview was recorded, using a voice recorder. In addition to the recording of the interview, I took field notes. Field notes provided the opportunity to note the interviewee's body language, facial expressions, or other mannerisms which could not be recorded by a device. Upon completion of the interview, each participant was thanked and informed that he/she

would receive a transcript of the interview so that it could be reviewed for accuracy. This process is referred to as a member check (Creswell, 2002). The purpose of the member check is to confirm and further validate what was said in the interview. Member checking may further add accuracy, richness, and substantiate the data analysis and add credibility to the interview transcripts.

In addition, I reviewed my personal field notes as quickly as possible, while the images and actions of the participant were fresh in my mind, allowing me to comment on them if needed.

### **Data Processing and Analysis**

Upon completion of the interviews, I transcribed the data (recordings). In transcribing the interview, pseudonyms were used to further preserve participant confidentiality. Upon completing the transcriptions of the interviews, I invited each interviewee to check the transcript of the interview for accuracy as part of a member check (Creswell, 2002). Participants received the transcribed interview within 7-10 days of the interview. Of the 10 participants, all 10 member checks for the first transcripts were returned after the first set of interviews, with only 3 participants requesting minor changes, based primarily on a choice of words being used which could be taken out of context.

In addition to the transcribed interviews, the field notes taken at each interview were also used as a data source. The data, which consisted of both interview transcripts and field notes, were then coded. As noted by Creswell, "coding is the process of segmenting and labelling text to form descriptions and broad themes in the data" (2002, p. 266). Through open coding, pieces of data were taken from the member-checked

transcripts and transferred onto a spreadsheet, using Microsoft Excel. This allowed me to organize, analyze, and compare the data. Codes were assigned, and in some instances, the actual words of the participants, known as in vivo codes (Creswell), were used to identify a code. These codes led to the formulation of a second set of questions, (Appendix C) to be used for the second interview. This is consistent with Charmaz (2000), who notes that coding will often direct further data collection. A second round of interviews was conducted approximately 2-3 months after the first interviews took place. As with the initial set, the interviews were conducted using the same protocols as identified for the first set. In a manner similar to that of the first interviews, they were transcribed and sent to the participants as part of the member check process in a manner and time-frame similar to the first round of interviews. With the second group interviews, all member checks were returned, with only 2 participants modifying the transcripts.

Upon completion of this process, the data were further analyzed. The purpose of this process was to further validate the findings through triangulation of the data, a process in which corroborating evidence from individuals, data, and methods of collection are used to support the research (Creswell, 2002). The transcribed interviews were the primary and secondary sources of data, with the field notes being the tertiary source. The results and findings of the research which was conducted are found in Chapter Four of this thesis.

### **Ethical Considerations**

Participants in this study chose their own pseudonyms in order to ensure confidentiality. Data were not shared with anyone other than my thesis advisor, Dr. Alice Schutz. Raw data gathered from the designed instrumentation were analyzed and coded

thematically. The data, analyses, and themes are stored in a locked filing cabinet at the researcher's residence. Data will be stored for a 5 year period after which time they will be destroyed. Data will not be used for any purpose other than informing the study under consideration. Upon completion of the study, feedback will be provided to the participants by way of a written summary of the findings along with a letter of appreciation, which will be mailed.

### **Restatement of the Research Question**

This was a qualitative study of culinary arts education in Ontario's community colleges, focusing on the perceptions of its stakeholders. This study examined the needs and expectations of its several stakeholders. It looked at the challenges, if any, faced by its stakeholders, and should there be a need for improvement, it addressed how the lack of congruence amongst its stakeholders can be solved. Qualitative research designs and techniques were used to solicit data from stakeholders in culinary education. Data were collected through two open-ended one- on-one interviews and the researcher's field notes. These data were coded and analyzed for themes and emerging trends. The data were then collated, analyzed, and presented as a series of findings. The findings, implications, and recommendations of this research study might be of interest to stakeholders in culinary education.

## **CHAPTER FOUR: PRESENTATION OF FINDINGS**

This is a study of culinary arts education in Ontario's community colleges, focusing on the perceptions of its stakeholders. This study examined the needs and expectations of its several stakeholders. It looked at the challenges and examined a need for improvement, and the level of congruence among its stakeholders. This chapter provides a presentation of the research findings and discusses the resulting themes of Basics, Entrenchment, Balance, Disconnect, and Becoming a Chef.

The study population consisted of 10 stakeholders in culinary education, including representatives from the MTCU, community college administrators, chef-educators, working chefs, and recent graduates from community college culinary programs. Each participant was interviewed, and upon completion of their interview, I transcribed the interview and sent it to the participant as part of the member check process. In this process, the participant reviewed the transcript for accuracy and in some instances added supplementary comments. Once all of the participants had approved of their respective transcripts, the data were analyzed and coded. From this preliminary analysis, I created a second set of questions which were then used for a second interview. As with the first set of interviews, the data were transcribed and sent to the participants as part of the member check process. Once the participants had reviewed and approved their transcripts, I used the grounded theory techniques of open coding and constant comparison (Creswell, 2002) to analyze the data.

### **Themes**

Through the coding and analysis process, several key themes emerged from the data. The themes represent the ideas and perspectives of the participants. The themes that

emerged from the interviews through the analysis of the data are Basics, Entrenchment, Balance, Disconnect, and Becoming a Chef. They are founded on the guiding research questions as found in Chapter One of this study. Figure 4 is a representation of those themes.

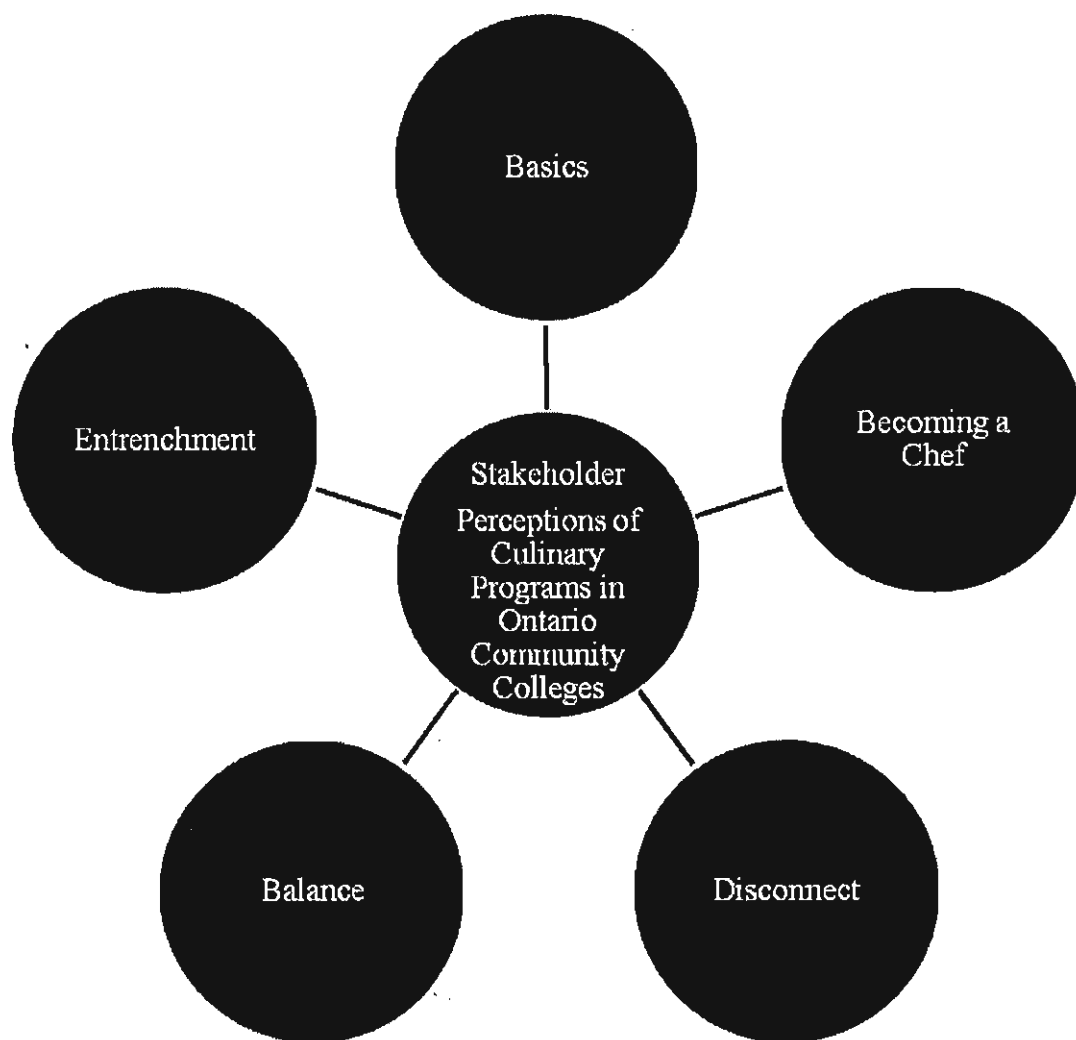
### *Basics*

One of the themes to emerge from the interviews with the participants was the term basics. The term basic could also be interchanged with the word fundamental. All of the participants, at some point in the interview process, acknowledged that the basics or fundamentals are of importance to culinary programs, and are best introduced at a postsecondary school level, although it is possible to have some elements of culinary arts education in high school. However, the question arises as to just what those basic or fundamental requirements of a culinary education are.

According to culinary educator Carême:

I think we would be far better served as an industry if our training was more focused on the basics, the basic concepts of food and food science, the basic concepts of management, etc., and that the industry, or more advance training programs can be developed for the advanced training in theory and skills.... The college's role is to introduce concepts, introduce skills, introduce theories, etc. But it has to be clearly understood by all, that these are just introductions and that the student isn't necessarily proficient in the skills or conversant in the theories.

Jack, a current industry chef, notes:



*Figure 4. Themes*

A basic knowledge and a great attitude is what we basically need out of a student [and that] the basic program needs to be really basic, and more guided towards the basic needs of the student....The basic is the pillar of the house. If the pillar isn't strong, the house will collapse.

Similarly, if the basics are not strong in their head, they can talk molecular gastronomy or whatever, they can talk flavours around the world, but if you don't know how to cut your chicken properly, your flavours are not going to do you any good.

Eagle, an administrator at a community college, views the basics not as practical skills but rather as qualities and attitudes:

After the research we've done that industry doesn't want fancy curriculum, they want good skills, good craft of cooking skills, good attitude, professional communication, and flexibility.... Industry will train their cooks the way they want them, but they all need these foundations of what to do. Those foundations are with you for life....You've got to teach the basic competencies [but at the same time, Eagle advocates the value of] communication skills, that whole interpersonal skills, motivational skills, all of that because, if you've got students emulating good communication skills, practice that and model it, as an employee, and they've got the foundation of cooking skills and all of that, they're set for the future.



The response offered by Joe, who, like Jack, is an industry chef, was perhaps the most encompassing definition of just what those basics are. He advocates a basic understanding of sauces and knife skills:

Yes, they should have a basic knowledge of cooking, but it's got to go deeper than that. It doesn't need to just be scratched on. It's got to be explored.... I think it's more beneficial for a cook to know the basics of cooking, in the sense of what the Mother Sauces are, what they're composed of, what you can do with those Mother Sauces, maybe stretch it out to 15, or 20 or 30 sauces that come from each Mother sauce, or how to cut a vegetable to the proper name and not chop....So, they need to know the fundamentals.

Another basic skill set, as noted by Joe, is communication skills. According to Joe:

I think they [students] should take a course on how to write a résumé in school. I think they should take a course on how to conduct themselves in an interview. I think they should be prepared for life and that they learn more life skills in school.

The final basic skill, as noted by Joe, an industry chef, is an understanding of sanitation and food safety practices. According to Joe, students should

know food safety, and that's more important than anything. So they should understand food safety and how important that is.

Point, a culinary educator, identifies even more basic needs in a culinary arts curriculum:

The concept of gastronomy, the history of food, and the various cultures....So it's good for students to have an understanding of the diversity and importance of food and culture.

From the aforementioned participants, the term basic seems to revolve around fundamental cooking skills, life skills, sanitation skills, and gastronomy (bordering on culinary anthropology) as part of the basic requirements for a culinary program.

The challenge that emerges here is just what constitutes a basic or fundamental culinary education. Several of the participants, whether knowingly or not, seem to be advocating an academic rationalist approach, that is to say, that culinary arts students must be well-rounded citizens of the world, having been taught both technical and life skills as part of their community college education. With that approach, Point offers a caveat towards a focus on academic skills, rather than practical skills for culinary students:

It's great for students to learn academics, but you've got really great culinary students who have failed because they didn't pass humanities. I have a problem with that.

Conversely, other stakeholders, such as Ramses and Rachael, espouse a curriculum that is fluid, and while acknowledging the needs for a basic/fundamental culinary education, allows for choices, one of which is for personal relevance. Ramses passionately advocates the importance of personal relevance in culinary education. Ramses believes that the aesthetics of cooking and culinary arts often get lost when taught at postsecondary institutions and give way to a very pragmatic approach. He feels that the programs are too directed, with far too much emphasis placed on the bottomline

and other managerial functions rather than the simple joy of cooking and the creative satisfaction that comes with it. In his words, relevance comes from focusing on aesthetic or artistic aspects of cooking.

There ought to be a way for a person to go through who doesn't want to run a restaurant but wants to work some place as a Chef, but all the rest of the trappings don't need to be there, and I don't want to be a chef, a sous-chef, an undercook, and be responsible for certain things, I want to be able to completely control my menu, but the rest of business stuff can be somebody else's....I find that more and more, you go to places where people are experientially trained chefs, they've worked around the world, and they come and open up their own restaurant, and they hire managers to manage all the stuff, and they just focus solely on the artistic aspect. I realize I might be catering in practice to maybe 20-25% of the people, but I believe that a lot of people get into the chef business because they consider it as art, and the education makes them think of it as a business more than an art. I think that the balance has been lost there, which I think is to the detriment of the profession.

For Rachael, a recent culinary school graduate, the element of personal relevance focuses on more time studying cost controls. In her words:

I think there should be more emphasis on the [cost control] class, which is more or less our business class, because we concentrate a lot on the practical....I think it's really important to understand the whole concept of profit, costing, and such.

Rachael, as supported by both Lamb and Eagle, places value on costing. Food costing and controls are one of the basic theoretical components being taught as part of the current curriculum. Those opinions go against the beliefs of Joe, Jack, Point, and Carême, who place more value on practical skills. What has been shown here is that the participants place different values on the importance of kinesthetic skill versus theoretical skill, or in the words of one chef, *book knowledge versus craftsmanship* (Brad Barnes, personal communication, April 23, 2007). This differing of opinions is indicative of one of the guiding questions behind this study: What are the challenges, if any, faced by stakeholders in culinary education? The emerging challenge is that the stakeholders are not in complete agreement in regards to what constitutes basic or fundamental requirements of a culinary education.

### *Entrenchment*

A prevalent theme amongst both culinary educators and administrators was the entrenchment of culinary programs at community colleges in Ontario offering culinary arts programs. Entrenchment occurs when senior officials gain so much power that they are able to use their position to further their own interests rather than the interests of stakeholders (Hermalin & Weisbach, 1998). Entrenchment can also mean that people are very set in their ways, thus establishing barriers. These barriers often impede progress, and in the case of culinary arts education at Ontario's community colleges, create an "us versus them" mentality bordering on hostile relationships. This theme had many facets, ranging from institutionalization, to the internal relationships amongst faculty, students, and administration, to the relationship between the colleges and industry partners, to voices not being heard, as well as how the curriculum is structured. Some stakeholders implied, either directly or indirectly, the concept of human capital being in play. What

emerged was the role of personal vision and philosophy and how entrenched, bordering on inflexible, some of the stakeholders could be.

Eagle, a community college administrator, feels strongly that the entrenchment of culinary education at Ontario community colleges presents several problems. In his words:

What fascinates me is how people become institutionalized once they go into a college or university when they start teaching. They take on a different persona and the best teachers are those that can keep their industry persona, and also balance it being an educator. But, more often than not, they fall into the institutional vortex as I call it, and they start losing the connection with industry. That's when programs become tired. What happens is we end up working in our own little world instead of the world that the students need....So, institutionalized means that you're working with two collective agreements. One collective agreement takes a demoralizing approach to assigning workload. Which means that the standard workload formula and all of that stuff, which isn't the best way to motivate people. Since that came in, to me it's been the demise of a lot of colleges in regards to motivating people.

Contrast Eagle's opinion to that of Point, a culinary educator at a community college who feels that

at [one] time the faculty was a valued part of the team. Now they are a problem because they are a minus on the balance sheet, and in a lot of cases they resent us for this.

Point also notes that community colleges have lost track of their initial mandate, which was to train vocational skills, and, as institutions, have shifted towards the corporate world. He feels:

Culinary education now in a lot of colleges is corporate. Over the last number of years, the college system has brought in a lot of corporate individuals, not necessarily people with a background in education, or a heart for education, so we've got these quasi accountants who have come in and applied these principles they've had in the corporate world, and so a lot of the colleges have become tremendous at making profit. But it's profit made, in lot of cases, on the back of students. When you see profit in education, it means something was taken out of the classroom.

Joe, an industry chef, when discussing profit and the bottom line, has similar sentiments to those as previously identified by Point:

The culinary industry has become more about dollars than it is about food. What can I drive to the bottom line? At the end of the day, that's what it comes down to.

Ramses, who works for MTCU, talks about the way in which industry needs, rather than student needs, drive culinary education in Ontario:

It's [culinary education] industry driven, it's not student driven....It's been shaped now so that it's the professors teaching what they want to teach, which has helped the students learn. But what you [really] get in these kinds of programs is a regimented, dogmatic approach saying this is the one way down the path. You don't vary, and if you do, you're lost. If

you don't have the three credits in knife techniques, you are dead. That's where I have my problems. There's not enough academic freedom in these kinds of apprenticeship programs to really allow the tradespeople to be able to be proud as artists....Apprenticeship programs are geared to human capital and not geared to the student, and that's the critical difference between that type of education and the education that you get as an academic education.

Mario, who, like Ramses, works for MTCU, when discussing the relationships between industry, educational institutions, and the role of MTCU explains:

We are constantly in contact with our industry people and college people to make sure that our programs and standards are up to date because ultimately apprenticeship will survive on the basis if you produce people that they need....It's really that simple.

As noted in Chapter two of this study, the role of voice and being heard in education is very important. The literature has allowed me to "hear" from the stakeholders in culinary education in general, with the exception of one key group, the students. Through this research project, I was able to ask representative stakeholders in Ontario community college culinary programs if their voice was being heard. I was also able to ask them which other voices should be heard and why or, in some instances, why not. The general consensus was that people are being heard, but often there is no active listening. Some participants felt that student voices were being heard. Lamb, a community college administrator, explains that in order to hear student voices, he must interview them separately from faculty members:

It's a very time-consuming process, but I run them independent of faculty, so they become one-on-one confidential sessions if you like. Part of the reason for that is that they can be more open and are not feeling pressured to respond in a certain way if faculty are present.

When talking of student voice and whether or not it is being heard at his community college, Eagle, the other administrator interviewed for this study, explains the role of student voice by way of feedback, noting:

You need their feedback in regards to how the learning's been effective.

You need their feedback in program review. We review our programs every 3 years now, so we do focus groups. It's a different department that does it. You also need feedback from when they graduate.

Once that student feedback has been received, Eagle identifies the next step in the process of integrating it into the curriculum:

Now, as far as content, you take that feedback and you'll have to integrate it with the overall other feedback from industry, faculty, and other stakeholders, so they'll be part of the stakeholder group to provide feedback, because you could react and say these students are saying this, but are there some common elements there, or is it just a self-serving thing?

As a student, Rachael noted that her voice was being heard through a phone interview in which she was asked about her satisfaction with the culinary program in which she was enrolled. However, she points out that as an individual, her voice is being heard, but at the same time there is strength in numbers:



It's true, we don't know it all yet, but if they're asking us for our perspective and we give it to them, it should be heard....I do think it will take more than one person's answers to actually see something being changed....It's one thing for a person to suggest a few items or a few concepts that they think should be in classes, and with a large group I think teachers would take us more seriously.

When asked what role students should have in the development, implementation, and execution of culinary arts curriculum, Ramses (who works for MTCU), Randy (a recent graduate), Point, and Carême (both culinary educators) all acknowledged that culinary students can voice their opinion through various feedback avenues that are in place. They were also in agreement that students should have little or no say in the content of culinary programs being taught at community colleges. Ramses is an advocate of student voice in how curriculum is taught, but is dubious of student input in regards to content, while Randy, a recent culinary school graduate, when discussing the various roles of student voices notes that

a current student's voice should be minimal, unless they're having some problem learning or finding it difficult understanding where they are at, or, unless they're a group, and then they should be heard.

It would appear that Randy, like Rachael, the other recent graduate interviewed for this study, is advocating strength in student numbers and voices when issues in culinary arts education need to be addressed. Randy also notes that as a recent graduate with some experience in industry there is some value to his input, but ultimately his role [as a graduate] in regard to culinary curriculum

should be a little more important, but not as important as the industry chefs, or even the culinary educators.

Point, a culinary educator, when discussing the role and value of student voices, like Randy, first and foremost feels that:

They [students] should be here to learn [and that] they have no role in terms of input as to what goes on in the class, what's being taught. They have a role in feedback in how it's being taught, but I totally disagree. I've seen this problem with the Ministry. They do this. They get people who have little or no experience getting involved in curriculum content, and all it does is imbed ignorance into the model. Students don't know enough to contribute content, but definitely have a role in feedback and how the content was delivered.

Carême, another culinary educator, is supportive of Point's opinion on student voice. They both agree that voices concerning content are more effective once the student has graduated and worked in industry for some time, although Carême puts an emphasis on recent graduates of the program. According to Carême:

I don't think current students should have any role in the development of the curriculum. But I strongly think that recent graduates and alumni should be very much involved in curriculum, curriculum development, and oversight of curriculum. They're the end users of our product, and they know best whether we're successful in our aim to prepare them for industry. Again, we may think we're doing a good job, but the proof of the pudding is in the eating. Our alumni and recent graduates are the ones that

are best able to tell us if they easily assimilated, if they had the skills and knowledge that helped to make them successful and to integrate successfully into the industry.

Finally, Mario, a MTCU official, when discussing student voice and opinion, notes there is no firsthand process for student feedback and opinion. It is, for the most, part gathered informally or anecdotally by MTCU consultants. According to Mario:

Although student opinion is obviously important, there is not a formal process for student input into the development or implementation of programs. Our trainees/students do provide feedback to both instructors and their Ministry consultants at the end of training, and these comments are incorporated when revising a program.

As noted at the beginning of this study, there are several stakeholders in culinary education. Some may have greater roles than others. Unfortunately there is a lack of consensus among stakeholders. Some stakeholders, like Carême and Lamb, feel they are being heard, while others, like Point, Jack, Joe, and Ramses feel they are not being heard.

Carême, a culinary educator, feels that his voice is being heard, noting that he is:

Able to speak with our end user chefs to insure that the training we are providing is suitable for their needs. As well, I have access to the Ministry as well as PAC committee representatives, through a local chef's association, as well as being a member of the college faculty. So I do feel I have a voice and that it's being heard.

Contrast Carême's comment to that of Point, another culinary educator who, notes:

At a Ministerial level, I've got an excellent voice there, but here in my own college, no.

Jack, an industry/end user chef, feels his voice is not being heard, but at the same time, it is a decision that he has chosen to make because, in the end, he feels nothing will be accomplished. According to Jack:

I haven't gone out to be heard. I talk to colleagues, and they hear what I have to say, and a lot of them agree with me and what I have to say. But as far as I have gone and called the Dean [of a local community college] and told him what I thought of how he runs his school and what they do in their school, or have I called the Culinary Chair over there? No? Would they ask me? No. And I know that having worked with some of these people, a lot of them just feel the same way... They just can't do anything.

Joe, who is an industry/end user chef like Jack, feels his voice is not being heard, primarily because of government bureaucracy. According to Joe:

Especially with the government there, is so much protocol and so many policies and the whole nine yards you've got to go through, it doesn't really work.

Even though he has been involved with education at a government level for over 20 years, Ramses points out that his voice is

not being listened to, but it's being heard. If I had to talk about the process here, the process is far too oriented to PACs [Provincial Advisory Committees].... I find that the PACs are far too powerful and that they need to be balanced, not by owners, the employers, the hirers, but by

doing real old 20th century work studies,[such as] what are the actual demands of the job?

In contrast to Ramses, Mario notes that his role, and that of MTCU, is that of the gatekeeper, and he must listen to the other stakeholders:

We are the gatekeepers, we're the ones who sort of facilitate the process and make sure that everything runs fine. But, when it comes to content, we are not, by any stretch, the experts on content in any of our trades. That's why we rely on the industry, the employers and so forth. But when it comes to cooking, specifically, [we rely] on the college instructors.

Even so, it became apparent through this research project that there are some mixed feelings between MTCU and culinary program administrators in the province of Ontario. Those mixed feelings presented themselves through interviews with the 2 community college administrators. Eagle has decided

strategically not to play with some bodies because I haven't seen any change. I'm on committees with the Ministry, but some of the external associations I've purposely decided to avoid. We've made a strategic decision here at the college not to invest time in those processes because they didn't have the platform to make change. It was just another process.

Eagle's position is further strengthened, dare I say entrenched, as he points out his school's relationship with MTCU and its standards, when he states that:

You can either decide to work with the government and say "yes, we're the good boys, and look at my program; we met the program standards".

Or you can decide, are you going to be the leader and teach more than the

program standards and differentiate the program, because that's what industry needs.

Again, Eagle challenges the role of MTCU and the PAC:

The other thing that happens is we've got colleges, and I think there is something mandated by the Ministry on this, where we have advisory committees, the PAC Committee, where we have 2 or 3 meetings a year. More often than not, the membership [of the PAC] is contrived, because there's not enough challenge from the membership, so it's what are the key roles of those committees? Is it to rubber stamp? No, you want them to look at your curriculum and say yes, you're on track. Then you can line it up with the standards from the Ministry.

When talking about whether or not his voice was being heard specifically by MTCU, Lamb, the other community college administrator interviewed for this study stated:

As an individual college, we have a pretty good relationship with the MTCU and have made recommendations on several things. They can be logistical or operational, administrative, and the Ministry has responded. So to go back to your question, yes, I think our voice is being heard. Is the Ministry responding as quickly as we want? No, it is not.

Several of the participants mentioned the PAC and its role. Again, there were both positive and negative comments surrounding the PAC and its role. The PAC is an advisory committee of industry chefs who represent a cross-section of the culinary industry throughout the province of Ontario. The purpose of this committee is to work in

concert with the MCTU, advising it about the current state of the industry as well as projected needs regarding the training/education of future culinary professionals, be they cooks or chefs. Carême, a culinary educator, shares his PAC experiences:

I've been involved in the development of curriculum as an observer and participant in PAC (Provincial Advisory Committee) and local advisory meetings. I didn't have voting privileges, but I was able to provide some input in some of the decisions that were made in the development of curriculum for the trade.

One of the industry chefs interviewed for this study is currently sitting on two PACs, in an advisory capacity. He is presently involved in setting up the curriculum in two places; one is with the current Red Seal program and the other one is the new Red Seal program for institutional catering.

Ramses has been working with the PAC for over 30 years. He is somewhat cautious, bordering on cynical, when discussing the role of the PAC and the power it has, noting that:

I've had a rule of thumb, since 1976, and I can remember vividly, when I put it together, which is: The last people you trust to tell you what you need for a job are the people that employ you, because most of the time they want to pay you an electronic technician's salary, but they say they want people who are educated at the level of a nuclear engineer. They always want more skill, more knowledge than what they're prepared to pay for, and when they define what the job is, their definition and ideal job and ideal qualifications that they want their people to have, and if you

walk into their operations, you'll find that there is one person who makes full use of that knowledge on a regular basis. So it's usually a rip-off. I find that the PACs are far too powerful.

Mario, who, like Ramses, is a stakeholder at a government/ Ministerial level, is a little less cynical about the role of the PAC. He explains:

We take all our lead from employers, so basically there's an industry committee that tells us this is what the trade is, there's an occupational analysis that is developed from our industry committee meetings and our training standards and from the basis of that, what are the skills that a chef or a cook would have to show an apprentice once they are in the kitchen, that's where we develop the curriculum. So the curriculum is developed as a function of the skills that our industry experts, the chefs, told us, this is what we expect them to learn as an apprentice, and to be actually able to do them once we get them to our kitchen.

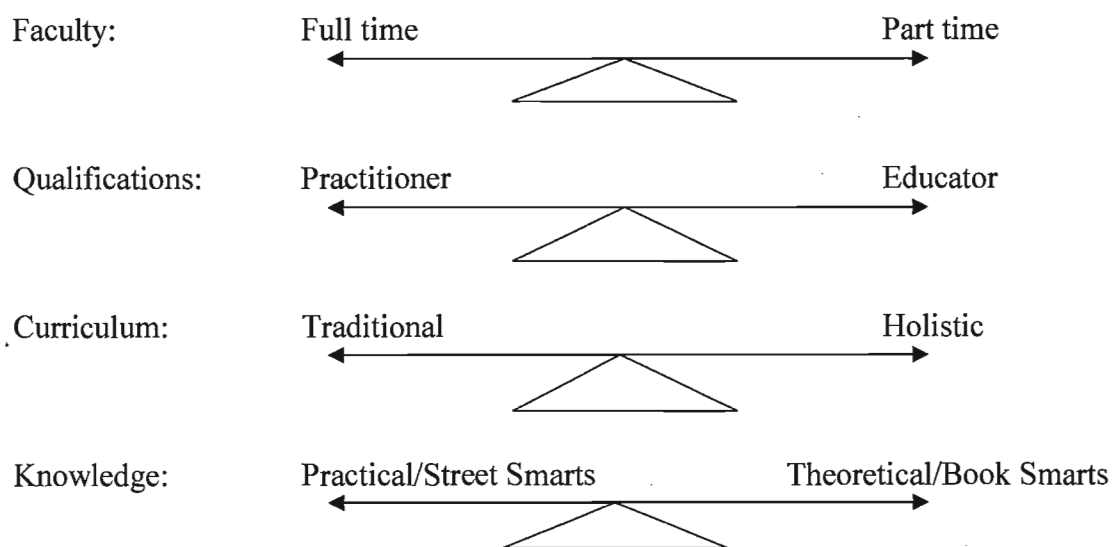
One of the guiding questions in this study was to determine whether or not there were any challenges faced by stakeholders in culinary education. One of the underlying challenges, based on this research study, is that there is a strong sense of entrenchment, bordering on stubbornness, amongst certain stakeholders. Until stakeholders can lower the barriers between each other and work towards a common goal rather than their own agenda, entrenchment will be one of the challenges faced by stakeholders in culinary education.



### *Balance*

One of the several challenges faced by Ontario community colleges offering culinary programs is the need for balance in culinary arts education. What has emerged from this study is that there are several elements which comprise that balance. Those elements are illustrated in Figure 5. The first element is the balance between full-time and part-time or adjunct faculty. The second element is based upon the balance of practical and pedagogical qualifications of culinary educators. The third element is focused on the balance between traditional curriculum and holistic curriculum, while the fourth element is focused on the balance between theoretical and practical skills. This section will examine that need for balance.

Due to budgetary restraints, culinary programs in Ontario's community colleges are often built around a small core of full-time faculty supported by part-time or adjunct faculty. Based on opinions expressed by some of the participants, the part-time faculty members' teaching skills can range from poor to excellent. In some instances, they are a welcome addition to the faculty, while in other cases there is an air of resentment, often based on the notion that they are hired guns, brought in to deliver a curriculum that they have had no part in developing and might not be able to deliver to the standards of the full-time faculty. This can, and often does, result in a very non-collegial environment where full-time faculty members are protective of their course notes, etc. The part-timers are often left to fend for themselves, which is to the detriment of the program, the students, and the institution. Even so, current industry chefs, or practitioners, are still being used at community colleges as adjunct or part-



*Figure 5.* Elements of balance in culinary arts education.

time faculty. The challenge is in finding that balance between theory and practicality, between full-timer and part-timer, educator and practitioner.

Carême, a full-time culinary educator, when discussing the role of part-time or adjunct faculty, believes they do bring value to culinary programs; however he is cautious as well. He notes:

We have to find a balance. Having part-time faculty involved in a program is very important because it does provide currency....My decision is in the best interest of the students. I think that bringing in faculty that have a proven track record in industry is very important; otherwise we're working in the dark, we're not providing a service to students or industry. But there has to be a balance. You can not rely fully on part-time faculty. First of all, they're not qualified instructors yet. They can be, and some of them turn into excellent faculty and instructors. But they need to acquire and develop the skills to become good instructors, and that takes time. They need support and mentorship under experienced faculty and instructors.

Carême is describing balance in two ways. The first is in finding a balance between the number of part-time and full-time instructors. The second is a balance between using part-time instructors with industry skills and the need to train them as educators.

Jack, an industry chef, when discussing the role of chef-practitioner versus culinary educator, notes:

The schools have to be very selective, because every chef can not be a good teacher...I wish it was, but it's just not possible. They need to find a

person who is a good teacher and a good chef to get the right balance. The only way to go around it is to send teachers into industry to get that feeling, so it works either way. I believe that it should be right in between, because one cannot succeed without the other to give a complete experience for the student. We do need practitioners to be teachers as well. A practitioner with no formal training as a teacher doesn't work for most of the people. There are maybe one or two who are born as teachers in them, but that doesn't mean that everyone has a teaching skill. So, ideally, it should be a combination of both.

Joe, who like Jack is an industry chef, feels that a culinary educator should have skills as a cook and along with them, educational training. He thinks:

It's important that a teacher or a culinary educator is not only skilled in the culinary aspect, but should also have some kind of teaching degree....I do think that it's beneficial for that person standing in front of the class, who is now educating me on how to make a minestrone soup, to have some kind of formal understanding on how to teach people and how to communicate with the people.

Mario, who works for MTCU, places value on trade experience for culinary educators but at the same time notes that:

Even an expert tradesperson may not necessarily possess the skills required to transmit their knowledge and experience to a student.

Randy, a recent culinary school graduate, concurs with the opinions of Mario, Jack, and Joe. Randy places value on both practical and teaching skills. He feels:

Faculty members should be practitioners, but they need a background in teaching. You could be amazing at what you do, but if you can't get it out there to people, you're never going to teach them. So I think that a background on teaching would be very important for anybody, even a master at their profession.

Carême, a culinary educator, talks about the value that industry chefs who are part-time faculty bring with them, noting,

They [industry chefs] bring a sense of reality to the programs. They do take the concepts that are in the textbook and the lesson plans up off the page and put a realistic spin on them, and I think that's really important for students to get. I think they can inject some real life stories to underscore the importance of the training the students are getting....So in that regard, I think a good chef, who by their nature should also be a good trainer, can be a good educator as well.

Point, a culinary educator, echoes Carême's previous sentiments, noting: My experience is that good, solid, passionate, well-trained chefs make better teachers, but that's not to say that all great chefs are good teachers. The concept of being a good educator, a good teacher, a large part of that, it's a talent; it's something you're born with. You can improve upon it, experience helps, learning some of the particulars of how a person learns and all of that is very important, but I much prefer to have a really good chef that has the talent for teaching. You can see the difference in not just

the quality of what the students produce, but also in the vision students take from them.

At the same time, Point cautions that in some instances industry chefs, despite all of their culinary qualifications, do not make good educators:

I've seen the other side of it, where you have somebody with no [or minimal] background in the industry come into the classroom and they're standing upon some accreditation they got from somewhere, it's hollow, and it rings hollow for the students as well.

Lamb, a community college administrator, when discussing the requisite qualifications of culinary faculty at community colleges, points out:

Culinary faculty need to be both. They need to be practitioners on the basis that their experience can be shared with students, but more importantly, that practical experience means absolutely nothing if they don't have the training to be a teacher and to be able to deliver and share that knowledge with students.

Lamb also acknowledges that there are culinary educators within the confines of community colleges who have not been out in industry for several years, and that keeping current with industry trends is imperative and encouraged. When talking of his institution and its faculty, Lamb points out:

Someone who has been here as a teacher for 20 years and has not been out in industry for that period of time, well the world has revolved a few times in that period. So I say yes, absolutely, we encourage, probably closer to

mandate, they keep up with whatever is happening out in industry and be relevant and contemporary.

Jack, an industry chef, is also a proponent of ongoing professional development for culinary instructors and points out, as did Lamb, that there are several culinary educators who have not been out in industry for over 20 years, much to the detriment of the students they are teaching. Jack's bone of contention is that

the present/modern teachers have to understand what the business is because they are the ones who are sending graduates to the business (industry). Unfortunately, there are lots of teachers who worked over 20-30 years ago in the business and still have the idea of business from 30 years ago, but things have changed. They are the ones bringing up the next generation....How much time, well that will depend on the school, but at least spend some time of the year, especially in the summer when they are slower and the industry is busy. Come out; spend some time in the industry to actually see where it has gone. Only then can they give it to the students.

Joe, an industry chef, like Jack, also places value on culinary educators keeping current with the trends and practices of the culinary industry. In his words:

What I would rather see instead of an industry chef saying this is what we're doing in our kitchen today, I'd rather see that culinary teacher come into my kitchen today and see what I'm doing, because then they can take that back to their class.

Eagle, a community college administrator, also talks of a balance between practitioner and educator, noting that there are several elements, one of which is goals for those teaching culinary arts. In referring to those educators, he states:

They need to be practitioners, because for them to survive through their career, to keep in contact with what's happening, they need to have a practitioner goal as well, and at the same time they need to have an educational goal in learning what education is about to help students succeed. But if you've got somebody who is purely educational, who might have all the educational practices in place, but if they don't have their program relevance, it's useless. But vice-versa, you might be a great practitioner, but if they don't understand learning styles or how to measure against learning outcomes, well you need a balance of both. The challenge is in creating that balance.

Eagle also brings forward the American model of culinary arts education, which is founded on both culinary and pedagogical skills, noting that:

Some American institutions have been very progressive, they've held onto their industry connections, and also the faculty has gone on to get higher levels of [educational] certification.

Even so, Eagle questions whether or not the American model makes somebody a better culinary educator. He wonders:

Does that make them a better teacher though? I don't know. It might make them a better educator. There's a difference. You may have somebody who goes on to get a PhD, but if their emotional intelligence



level is at the lower end of the scale, they won't be able to deliver the goods in the classroom.

Eagle, in summarizing his position on the qualifications of culinary educators, be they full-time or part-time, again talks of balance, stating:

There is an education certification level required, but that's got to be balanced with industry experience and quantified and balanced with some benchmarks of qualification.

Ramses, a MTCU employee, offers a different opinion on the role of chef, practitioner, and educator and how they relate to culinary arts education. He feels that the nature of who teaches in the program will be determined by the nature of the courses of the program. According to Ramses:

If you're going to teach people "how to", you need people who are experienced in the "how to". If you're going to teach people the "what" of, and theory of, and the discipline of, then you can have discipline specialists who don't have any formal background as a chef. You don't need a chef to teach the history of food, but if they can combine the two, all the better.

Ramses also differentiates between academic disciplines and practical disciplines as they relate to culinary arts education and the person responsible for delivering them, noting:

You don't need a chef to explain the relationship between food, society, and anthropological development. Those are academic discipline related subjects, and I would prefer to have a person who is more skilled in the

discipline than in “cheffing” to teach them, because they will provide the student with a richer educational experience....They can always moderate what is being taught by the person who doesn’t know “cheffing” but who is teaching something from the viewpoint of the discipline integral to the subject of the course.

As a student voice, Rachael offers her opinion on the requisite qualifications of culinary educators as well, saying that

I think it’s important for [culinary] educators to have a certain level of education behind their name. Just because some might be great at demonstrating, but when it comes to explaining, they might be lacking. To have that extra training would be excellent, but some teachers are naturals. when it comes to explaining and showing, so “education” isn’t always necessary....I think balance is great, just because they [practitioners] have current and up-to-date information as to what’s going on in industry, for example they know when the busy season is and they can explain it to students and networking as well. That’s excellent because of employment opportunities. For students, [it’s about] experience in the real world as opposed to the fantasy world that is sometimes created within the classroom.

From the data gathered in this study, it appears that there is a consensus amongst the participants that there needs to be a balanced approach to culinary education, with a major emphasis placed on the skills and qualifications of the culinary educators. The participants indicated that in order to be a successful culinary educator, a balance of both

technical (culinary) and teaching (andragogy) skills is needed, if not required. Of particular importance to the participants is the need for ongoing professional development and industry exposure so that culinary educators, while often rooted in classical approaches to cooking (based on Escoffier), need to balance that approach with current trends, techniques, and technologies in order to facilitate student success and provide industry with well-rounded culinary school graduates.

### *Becoming a Chef*

One of the challenges faced by community colleges offering culinary programs is that there are two concurrent educational streams or paths available to those seeking a career in culinary arts. Those streams are apprenticeship and degree programs, which both merge at the Red Seal, as previously illustrated in Figure 1 in this study. Both programs have perceived advantages and disadvantages. Some of the chefs interviewed for this study are proponents of the apprenticeship model, one in which much more focus is placed on practical applications, rather than a requisite community college curriculum. Other stakeholders interviewed for this study advocate a hybrid model, one in which apprenticeship and degree programs are combined. In either case, the educational component of culinary arts education is taught at the community college. This section discusses the challenges faced in having two concurrent culinary arts streams which, although similar in content, are often unique to each other.

The challenge of having two streams (apprenticeship and diploma) within one institution was noted by several of the participants. Lamb, a community college administrator, identifies some of the challenges faced at his institution. First, he notes that:

There was no relationship between the learning outcomes being delivered at the postsecondary, like 1 year certificates and 2 year diplomas, and the apprenticeship model.... What I saw was that students, whether they are in either one of those models, were aiming to be the same thing, yet there was no relationship between the two.

Another challenge, as identified by Lamb, was that:

There was no relationship either on the part of the Ministry (MTCU), in other words the apprenticeship postsecondary group, and secondly there was no identification from industry that in fact students from both of those models were coming out with the same skills.

Lamb offered a possible solution to the challenges faced by his institution, suggesting a “marriage” of the streams in which “someone could be able to go through the apprenticeship and be able to transfer to post-secondary and vice-versa.”

Joe, an industry/end user chef, takes a hybrid approach, advocating both the apprenticeship and college route. He points out:

You can't expect somebody to go to school for 2 years and then walk into a kitchen and get a position as a second or first cook, with no physical experience within the industry.... They're nothing until they start an apprenticeship, in my eyes. So you can go to school for 2 years, and you can come to me, but you're nothing until you start your apprenticeship.

Eagle, who like Lamb is a community college administrator, offers his suggestion for a hybrid approach to culinary arts education, which involves the integration of the college diploma stream with the COQ/Red Seal program:

Our suggestion to the Ministry was, when they come in, we register them as an apprentice and at the end of the 2-year program, and they write the exam. That will also tell the Ministry the quality of our curriculum as well, with the pass/failure rate. It will also give the Ministry [MTCU] some additional clients to boost the number for apprenticeship.

Ramses, who works for MTCU suggests a dual track, one which would satisfy the needs of both professionals and amateurs. According to Ramses:

If I had an ideal situation, and I were to run a college hospitality department, I'd set up a program that said: Here is your program. If you are going through the apprenticeship model, and you are really interested in getting an apprenticeship certificate, then this is the path. If you're interested in learning cooking, then here are all the courses that are available to you. There would be a number of courses that the people who took the apprenticeship path just wouldn't have time to take. They might be quite interested in taking them, there might be a couple of electives in the apprenticeship path, but the other path would be the one that would allow people to take gastronomy, the art and science of cooking, the history, anthropology or sociology of food and cooking—to really do it in a very different way than the apprenticeship way. They would get credit for the training—a college certificate or diploma, but it would not be technically within the apprenticeship track. It would be in cooking though! And that's the advantage of not having a single-track mandatory apprenticeship program.

Upon successful completion of a 6,000 hour apprenticeship program or a 2-year community college culinary program, graduates are deemed to be ready for a career as a cook and, in some instances, a chef. The questions arise as to which title they can rightfully assume, if any. The following section looks at the semantics of being labeled a cook or chef.

Each participant, in the first interview, was asked the following question: Not all chefs are cooks and not all cooks are chefs. Where do culinary school graduates belong – as chefs or cooks? This question elicited a wide range of responses, with the general consensus being that graduates of Ontario community college culinary programs are, for the most part, entry level cooks. However, one participant, Joe, an industry/end-user chef, gave me food for thought when he offered his thoughts on the title of chef:

Everybody is a chef. If you look at how a kitchen is structured, and you go back and look at the terminology, you have a Chef's apprentice, you have a Demi-Chef, you have a Commis Chef, and you have a Chef Tournant. Not anywhere in front of there does it say cook. Cooking is the process. You're taking something raw and finishing it, so by doing it you cook it, but you need a Chef to cook. Everybody should be referred to as a Chef. I worked for an Executive Chef once, [who] he said it, that it doesn't matter where you're working or what you do, you're a Chef. You can't say one is a Chef and one is cook. How do you distinguish the two?

Randy offers his opinion on the semantics of the title of cook versus the title chef:

Culinarian –we’re all foodservice professionals. In this age it’s hard to determine who is a chef and who is a cook and vice versa. We’re all a brotherhood of culinarians.

Point, a culinary educator, when asked whether culinary school graduates are cooks or chefs, felt:

When people leave a culinary institution after 2, even 3 years, they are still at entry level. This idea that you can graduate from an institution, no matter how prestigious its name is, and then somehow have a culinary philosophy and be heading out there looking to be an executive chef within 2 or 3 years is crazy. So, graduates from a 2 year or 3 year program are entry level, and they have a lot of time to put into industry.

Ramses’ response was quite different from those expressed by most of the other participants as to what defines cook or chef. In his words:

If the school is in business to do what schools ought to be doing, which is to give the student what it wants, then there is no definition as to what culinary graduates should be. The students cook whether they want to be a cook or a chef. If you want to define a chef as a management chef as opposed to an artistic chef, that should be an option too. You would get that if the schools catered to what the students wanted as opposed to the schools catering to what the PAC wants.

Lamb, a community college administrator, offered the bluntest response of all, saying,

If someone calls themselves a housewife and another person calls themselves a home manager, and yet they are doing the same thing, who gives a damn?

I don't give a damn about whether someone is cook, or wants to call themselves a cook, or whether someone wants to elevate their status and call themselves a chef. To me it's kind of a status response to some insecurity.

But let me just go back to your point. I don't see a line between the two, maybe a culinary person does, but for what reason, I have no idea, and I really don't care. Whether they call themselves a cook or whether they call themselves a chef, I think is incidental. It's only semantics as far as I'm concerned.

Simply stated, anyone can call themselves a cook or chef, because the trade of professional cooking in the province of Ontario (and Canada) is not regulated. Whether that person knows and understands the art and science of cooking is a different story.

In addition to the semantics of just what constitutes a chef or a cook, the participants also identified that the career path and, more specifically, the certification process for cooks and chefs in Ontario (and Canada) is a challenge. There seems to be a disconnect amongst the three key players (CCFCC, MTCU, and community colleges) with all of them knowing that the pieces of the puzzle are there, yet nobody wants to be responsible for solving the problem of semantics vis-à-vis certification. It was Lamb, a community college administrator, who really summed up the challenge of certification best, when he offered his perspective on it, saying:

It's still the Ministry who would be the unifying body, but would need the endorsement of the Canadian Culinary Federation. Maybe they're the certifying



body, but they don't have the resources to bring this together. Part of this project [the Master Chef certification program] that we're doing is going to help. You've got these guys doing the certification, and over here you've got MTCU, though either the postsecondary or apprentice model, signing off on the standards in collaboration with these guys. It's relationship. These people [MTCU] have to be involved, because they're the funding institution of both of these models (postsecondary and apprenticeship). They are the quality assurance police for institutions to deliver the standards and the learning outcomes of both of those models. These guys [CCFCC] should be involved in one - the design of the various levels and the signing off on those levels. They should be involved in the certification of them, and the selections of those institutions that they feel comfortable are going to be able to deliver at various standards, so that they can be certified.

Some participants noted that in conjunction with the challenges of the certification process in Canada, the trade of cook is not regulated and, as such, certification might have little if any value to employers. Eagle, a community college administrator, wonders:

If a Chef came to you with the CCC accreditation, would it make a difference to you in hiring them or not?

Eagle also raises the question of accreditation for an unregistered trade such as cooking, asking:

How can you do an accreditation at that level in an unregistered trade as well, without the research being there? If it's in a registered trade, like

construction and all of that, that's when you get the best bang for the buck....The standardized model of accreditation works much more effectively in registered trades.

Ramses, a Ministry official, when talking of certification and accreditation, believes that

there are some disciplines where that accreditation comes from your peers and there are others where that comes from a government examination....It's a little simplistic, but there are a huge number of people who are there for the love of it, and the first decision you have to make for yourself is, as a profession, is are we regulating to improve, are we regulating for safety, are we regulating for some major social issue, or are we regulating to protect and to close doors and make it a club? I don't accept the second one. The first one I accept. We damn well better have some regulation around this for these various reasons which are all too common, and we better clean the industry up. But if that isn't there, and those reasons aren't there, then I'm opposed to regulation.

The lack of accreditation and regulation for culinary professionals or the semantics of becoming a certified cook or chef in Canada further exemplify the lack of congruence or disconnect among stakeholders in the culinary profession. It is but one example of the disconnect that exists amongst stakeholders in culinary arts programs in Ontario community colleges. The overall disconnect amongst stakeholders is a major hurdle that is impeding both consensus and progress in culinary arts education.

*Disconnect Amongst Stakeholders*

The theme of disconnect or the lack of congruence amongst stakeholders in culinary arts programs in Ontario community colleges was strongly voiced. It appeared in many areas of the research and transcended many themes. Simply put, not everyone agrees with each other's vision, philosophy, and ideology of what the correct curriculum path for culinary programs should be at community colleges in Ontario. Table 6 is representative of the different degrees of connection amongst stakeholders in culinary education in Ontario.

Lamb, a community college administrator, felt that while there were some elements of connection, there was a disconnect in at least two areas when referring to culinary arts education in Ontario's community colleges. According to Lamb:

There are elements of disconnect, but there are also lots of elements of being connected as well....I actually think the disconnect occurs because of two things. The first is that you will have institutions that are not delivering against standards....The second disconnect I see is the disconnect between the apprenticeship model and the postsecondary model.

As Jack, an industry chef, succinctly notes:

I think there is a disconnect. We are not united under one strong umbrella.

Ramses, a long time MTCU employee, points out that a disconnect amongst stakeholders is not unique to culinary education, noting:

	Students	MTCU	Culinary educators	Industry chefs	Administrators
Students		N	S	D	W
MTCU	N		W	W	W
Culinary Educators	S	D		W	D
Industry Chefs	D	N	W		D
Administrators	W	W	W	D	

*Note.* S = Strong. N = None. W = Weak. D = Distant.

Table 6: Strength of Connection Amongst Stakeholders in Culinary Education in Ontario

There is a disconnect in most vocational education enterprises....The operational and delivery structure is such that across the board, divisions arise based on responsibility, and the paths between them aren't strong. You go in and talk to each group independently, and each one is dissatisfied with the other... Lots of time the dissatisfaction comes from ignorance-ignorance of what's going on the "other side." There is not a lot of corresponding, not a lot of communication going on. My prejudice would, therefore, have to be to answer that there is a disconnect, since I don't see chefs as being more enlightened than anybody else, and the administrators that are administering these programs are the same ones who are administering other programs. In other words, there is nothing unique about the players involved that would lead me to expect that something different would be taking place.

Both Jack and Joe, the two industry/end user chefs who were interviewed, noted the disconnect between their needs and expectations as industry chefs and the caliber of community college graduates that is not meeting their expectations and needs. According to Jack:

The graduates coming out of culinary schools in Ontario are great theoretically. They know exactly what various things are, but when it comes to what is applicable in today's industry, it's a lot different.

Joe differentiates between the qualities of graduates from two community colleges offering culinary arts programs with which he is familiar:

That depends on what school they are from. Bluntly, if they come from [school A], they tend to have attitude and believe that they are going to get a job as a sous-chef. If they come from [school B], they are a little more humble and they tend to give a little more to the job and expect to take the time, and not become sous-chefs tomorrow.... I hope it's changed at [school A], but I haven't gotten any lately. I actually prefer to get students right out of high school. I believe in the apprenticeship program and that there are enough good students coming from high schools that are trade schools that can come into an apprenticeship program.

Carême, a culinary educator, concurs with Jack and Joe, noting that there is a disconnect between the demands of industry/end user chefs and culinary arts program graduates. Carême acknowledges that

certain demands are being met, but the reality is, having spoken with a lot of chefs, and having hired students and worked with graduates from programs, the reality in the industry isn't really being clearly defined in the programs that I've seen being delivered in colleges in terms of the physicality, the demands, the discipline that is required by the cooks, you know, to be successful in our industry.

Contrary to what Carême, Jack, and Joe are saying, both Randy, a recent graduate, and Point, a culinary educator, place the onus on industry chefs to help solve the state of disconnect between culinary educators and industry chefs. As Randy notes:

I think the industry chefs are very disconnected with the culinary educators. I find the industry chefs are not interested in the professional

organizations. Just look at the culinary federation. It's a lot of culinary educators. They tend to attend the conventions. They want to learn more, whereas the industry chefs, they go out there, they've done the school, they've got their papers, and they don't need anymore, to learn anymore. Maybe that's their attitude, maybe that's where I'm seeing the disconnect between them.

According to Point, the disconnect is the result of a lack of interest by industry chefs, feeling that

it would be nice to see industry chefs take a bigger interest in what goes on, because I think more eyes from the outside looking in and support for the people in the classroom might really help.

Ramses, who works for MTCU, identifies a different disconnect, one in which culinary programs are being promoted as artistic programs, when in reality they are vocational programs, noting :

[The term] "CHEF" attracts people, but these are vocational training programs and I don't think students are being grounded to the vocational reality of what's going on. They may be sold as artistic programs, but they are being delivered as vocational programs.

Contrast the comments of Jack, Joe, and Carême to those of Lamb, Eagle, Rachael, Point, and Mario, who feel that culinary arts programs at community colleges in Ontario are meeting the needs of industry by providing qualified, work-ready graduates.

According to Lamb, a community college administrator, when speaking about whether or not industry's needs are being met by his institution feels:

From [the] feedback that we get from our own industry advisory group, our graduate success rate in terms of employment, that yes, we are [meeting the needs of industry].

Eagle, who, like Lamb, is a community college administrator, feels that for the most part, colleges are meeting the needs of industry:

I think in general it [culinary arts education] is. I think there are some spotty areas. Industry is funny; you'll get one group who says I want this. Hotel chefs might want this where restaurant chefs might want that. If it's a catering company, they need much broader, lateral thinkers, and think-on-your-feet chefs. It depends on which segment you're talking about. But I think in general most colleges are teaching the foundations.

Rachael, a recent graduate of a culinary arts program, states:

I think it [culinary arts education] is. For example, when we go out into our industry internships, our employers at that time seem relatively pleased. When we're there, as long as we work hard and we translate what we've been taught in class into working, they're pleased.

Point, a culinary educator at a community college, when asked if industry's needs are being met, feels they are, provided that

the curriculum is being delivered [properly], because our role is to lay down the foundations and maintain the integrity of techniques, and industry has a hard time doing that because of the diversity that's required....The curriculum itself on paper looks good.



Another element of disconnect is the relationship between students and government. At no time during this research was I able to establish a direct relationship between current/graduate students and the MTCU. For example, when asked if he felt any connection to the MTCU, Randy, a recent culinary arts program graduate, had a blunt response:

No, and even as a [recent] grad, you're not connected that much with the government.

As it stands now, the only apparent opportunity for student and government interaction takes place when a culinarian has achieved his/her COQ/Interprovincial Red Seal. Even then, the only interaction that takes place occurs when a bureaucrat administers a multiple-choice exam. The PAC or any other industry committees do not include current students or recent graduates of culinary programs at Ontario community colleges. Without their perspective and the lack of dialogue, a change for the better is impeded. It appears that student voices are not being considered by the MTCU. The students are disconnected from the MTCU.

Another element of the disconnect amongst stakeholders in culinary arts programs at Ontario's community colleges is the qualifications of administrators and MTCU representatives. In this instance, the administrators (Lamb and Eagle) and MTCU representatives (Ramses and Mario) who were interviewed were in agreement that a culinary background was not needed in order to perform their duties, while most of the other participants in this research study felt that a background in the culinary industry was needed. Ramses, Eagle, and Lamb believed that by surrounding themselves with experts, that is to say those well versed in culinary arts, expert knowledge and experience

were not needed for the development and implementation of culinary arts curriculum.

Mario, who works at MTCU, points out:

Training materials are developed by work groups consisting of subject matter experts, that is, expert tradespeople and instructors. The role of college administrators and government representatives is limited to ensuring that all parameters of program development are met, that documents are properly edited and formatted, and that implementation is completed on a timely and planned basis. These latter tasks do not require any expert content knowledge of the trade in question.

Point, Carême, Randy, Rachael, Joe, and Jack are of the belief that MTCU representatives and community college administrators should have some form of culinary training in order to appreciate the experiences of the culinary educators, the industry chefs, and culinary students. As Joe, one of the industry chefs interviewed for this study, noted:

The guy that monitored my apprenticeship [also] did all the auto mechanics. Nice guy, but at the end of the day he was an apprentice counselor, so I couldn't go to him for [culinary] advice, but [then again] he really couldn't give it to me.

Carême, a culinary educator, is supportive of and further reinforces Joe's position, noting:

Having a background and understanding the needs and demands of the industry, which are very specific to the needs of the industry, are very important. I don't think that somebody can make a proper decision without

having the background of going to the restaurant as a customer/client or visiting an establishment as training consultants through the Ministry doesn't give that person enough knowledge about the demands of the industry to enable him/her to make reasonable decisions on the industry and the future of the industry.

From a recent graduate's perspective, Rachael feels:

When it comes to administrators and government representatives in regards to in culinary education, I think it's important to have a certain background, a certain element that is present with regards to the hospitality industry, just so they understand who they are catering to.

There seems to be a general consensus among the participants interviewed for this study that some form of disconnect exists amongst various stakeholders in regard to the state of culinary arts education at Ontario's community colleges. The challenge is in finding a solution. Carême, a culinary educator, offered four recommendations for solving some elements of the disconnect:

- Community college administrators and MTCU representatives have a background in professional foodservice.
- Industry needs to be more vocal in their demands of community colleges and the state of culinary arts education.
- Industry has greater participation in focus groups and advisory groups.
- The level of communication between industry and the community colleges must be more formal.

Another element of the disconnect discussed by participants was the perception by the general public and especially those who were about to enter a culinary arts program as to what constitutes a realistic portrayal of the world of professional cooking. Of concern was the media's portrayal of that world, and how often that portrayal was disconnected from the realities of the culinary world.

Both Joe and Jack, the 2 industry chefs interviewed for this study, noted that culinary schools are not preparing their graduates for the reality of industry. This lack of preparation is rooted both in perceived attitudes and skills sets. According to Joe:

No. Because they're punked up....It plays up on that you're going to come out and be something, and it's fictional. It's not true, and that's the biggest problem. People think, and [one college—name removed by author] does it as well—Come to us and you become a chef. Hello, it doesn't work that way! No, I don't think the colleges provide programs that get the students ready to become chefs.

Jack is supportive of Joe's position, although Jack shifts some of the blame onto the media, specifically the Food Network, stating :

It probably goes way beyond the culinary schools, when students come in looking at the TV chefs like Michael Smith and Emeril Legasse, and they think they're going to be a chef like Michael Smith and Emeril Legasse, but in fact there is only one Michael Smith and Emeril Legasse.

Everybody can not make it. It's a responsibility that the Food Network, because they're the most popular one, should have, is grooming the

generations in the right direction, which they are not. And then it follows to the school.

The Food Network also draws the ire of community college administrator Eagle, noting:

You've got the media that plays a powerful role in influencing of young kids.... They probably all watch the Food Channel and have probably seen all those glamour stars, like Jamie Oliver pretending to be a poor Italian chef. It's kind of a pseudo phenomenon that exists. It's what we call food porn....So, the students get mesmerized by this, and they come here, and in the first week of classes they're cutting themselves all over, and they're realizing, oh shit, there's a discipline to cooking. It's not like on TV.

Even so, Eagle still tries to keep students at his college somewhat grounded by "selling the opportunities; we would never sell the salaries."

Lamb, a community college administrator like Eagle, feels that the community college where he works is offering students realistic expectations of success upon graduation:

I don't know what other colleges are saying, that ,you know, upon graduation you are going to be a sous-chef. Well no, that's not going to happen. Without that experience and the ability to apply the skills that you learned in college, after you've done that, then you're going to migrate into sous-chef. So I think we are.

Carême, a culinary educator, also talks about the role of the Food Network and how it has romanticized cooking and the term chef and in, some instances, how it offers false expectations, noting:

The term chef is now quite sexy. The trade of chef has become really popular as the media has popularized it in newspapers, magazines, and television. So if I want to attract students, and tell them I'm going to train them to become cooks, I can easily see my enrolment dropping, whereas if I say to you, "you're going to come to school and become a chef," that brings with it all of the expectations the students have. I think that contributes in a big way to the high levels of attrition within the college programs as well, setting the bar and expectations too high, by saying when you graduate you'll be a chef. Well, you won't be.

Point, a culinary educator, offers a more grounded perspective on the reality of culinary programs being offered at his and other community colleges:

I know my full-time colleagues at the college are very realistic. They tell the students what to expect, and they don't gloss it over. They tell them it's a hard industry; it's about commitment, dedication, and hard work. But from some other schools, you get graduates who think they should be running the kitchen.

The opinions of Rachael, Randy, and Mario are representative of another disconnect which might also be a result of the unrealistic portrayal of culinary arts in the media. That disconnect is between student behavior and expectations. Too often, students will enter an institution of higher learning expecting to be spoon fed rather than taking

ownership of their education and in some instances their career. As noted by Rachael, a recent culinary school graduate, her culinary school experience acted as a stepping stone for her career. She felt that it was up to her, and any other student for that matter, to take ownership and advantage of the learning opportunities and experiences available to students while enrolled at culinary arts programs in Ontario's community colleges.

Both Randy's and Mario's sentiments supported those of Rachael, implying that culinary students need to take ownership of both their educational experiences and chosen career paths. According to Randy, a recent graduate:

The college can only do so much for you. You're going to have to go out there and succeed. You're going to have to do all the hard work yourself and pick the direction you would like to go. They are helping you, but you can only expect so much from them.

Mario, who works at MTCU, also put the onus on individual students to take ownership of their education and training, noting:

It depends on the individual, and what we tell them is that we [MCTU] will promise you that we will provide schooling for you and those standards are met....What happens after your apprenticeship, really, is very much up to you....So, some people have higher expectations, some people have other expectations, so it really depends on the individual.

The different opinions expressed by the participants in this section are symptomatic of the disconnect found amongst stakeholders in culinary education at Ontario's community colleges. Each stakeholder believes that his/her vision or personal philosophy is correct, and while there might be some congruence over certain issues,

generally the stakeholders are in a state of disconnect. Overcoming the lack of congruence, and achieving a unified position is a major challenge faced by the stakeholders in culinary programs at Ontario's community colleges.

### **Summary**

Chapter Four was a summary of the research findings of this study. The chapter presented the five themes that emerged from analysis of the participant interviews. Those themes were identified as Basics, Entrenchment, Balance, Disconnect and Becoming a Chef. This study, which researched stakeholders' perceptions of culinary arts programs in Ontario community colleges, was guided by three questions as posed in Chapter One:

Question 1: Is culinary education meeting the needs and expectations of its stakeholders? The themes of Becoming a Chef and Basics emerged primarily from answers to this question.

Question 2: What are the challenges, if any, faced by stakeholders in culinary education? The themes of Entrenchment and Disconnect emerged primarily from answers to this question.

Question 3: Is there a need for improvement in the current state of culinary education and if so, how can it be addressed? The theme of Balance emerged primarily from answers to this question.

This study examined the needs and expectations of its several stakeholders. It looked at the challenges, if any, faced by its stakeholders and should there be a need for improvement, how those challenges could be addressed and ultimately improved upon. What has emerged is that there are several dominant themes which much be addressed,



with the hope of improving upon the current state of culinary arts education at Ontario's community colleges.

## **CHAPTER FIVE: SUMMARY, DISCUSSION, AND IMPLICATIONS**

This chapter concludes the qualitative study of culinary arts education in Ontario's community colleges, focusing on the perceptions of its stakeholders. It begins with a summary of the thesis. It is then followed by a discussion, implications for theory and practice, and suggestions for further research. Finally, recommendations are made, with the intent of building upon and improving the state of culinary arts education in the province of Ontario as it relates to its several stakeholders.

### **Summary**

As the hospitality industry in Canada continues to grow (Gravenor, 2008; Walker, 2007), increased demands are being placed on community colleges, career colleges, and apprenticeship programs to provide skilled labor to meet its needs. Strategic alliances and partnerships are being formed to support the demand for graduates from hospitality programs, and culinary programs at Ontario community colleges in particular. Those culinary programs have several stakeholders, of which 10 were interviewed for this research study. Those interviewed for this research study were represented by 2 members of the following stakeholder groups:

1. Culinary educators
2. Industry chefs
3. Community college administrators
4. Recent graduates of community college culinary arts programs
5. Ministry of Training, Colleges and Universities

Both as a stakeholder (current culinary educator, former industry chef), and through the course of my graduate studies, I have always been interested in learning

more about the state of culinary education in Ontario. Through my network of colleagues and acquaintances, I have listened to what they have said, and through this research project, I have been given the opportunity to investigate and share my opinions, based on the data collected, within both the culinary and educational communities. I now know the *what is* and am now prepared to share the *what should be* as I see it. It is about “making some kind of dent in the world [of culinary education] so that the world is different than it was before you practiced your craft” (Brookfield, 1990, p. 18).

This was a qualitative study of culinary arts education in Ontario’s community colleges, focusing on the perceptions of its stakeholders. This study examined the needs and expectations of its several stakeholders. It looked at the challenges, if any, faced by its stakeholders concerning culinary arts education and should there be a need for improvement, how the lack of congruence amongst its stakeholders could be addressed.

An overview and introduction to this study were provided in Chapter One. Also presented in Chapter One of this study were the guiding questions behind this study, which are:

1. Is culinary education meeting the needs and expectations of its stakeholders?
2. What are the challenges, if any, faced by stakeholders in culinary education?
3. Is there a need for improvement in the current state of culinary education, and if so, how can it be addressed?

A review of literature as it pertains to culinary arts education was conducted, the results of which comprised Chapter Two of this study. The literature review looked at the following topics:

- A chef's roles and characteristics
- Culinary curriculum in Ontario
- Student voices
- Culinary educators
- Culinary education
- Educational components of culinary education
  - Connoisseurship
  - Assessment
  - Behaviourism
  - Emotional intelligence
  - Holistic approaches

Chapter Three was a discussion of the research methodology used for this study.

Using a qualitative grounded-theory research design, data were collected through two open-ended, one-on-one interviews and the researcher's field notes with 10 stakeholders in culinary arts programs in Ontario community colleges. These data were coded and then analyzed for themes and emerging trends. The data were then assembled and presented as a series of findings, which are found in Chapter Four of this thesis.

The findings, based on the responses of the participants interviewed for this study, were broken down into five themes, specifically Basics, Entrenchment, Balance, Disconnect, and Becoming a Chef.

Chapter Five, the final chapter in this study, presents the discussion, implications for theory, practice, and further research, along with the recommendations of this

research study. Those recommendations might be of interest to stakeholders in culinary education, particularly in the province of Ontario.

### **Discussion**

Defining the state of culinary arts education in the province of Ontario, like critiquing any dish found in a restaurant, is very subjective. There are those who will say everything is great, while there are those who will say some refinement is needed. Some participants are satisfied with classical approaches, while others prefer a *nouvelle* approach. Some feel the purpose of these programs is to provide human capital for industry, while others advocate a more artistic approach, bordering on holistic. Others talk of a curriculum based on personal relevance versus one of academic rationalism, which currently seems to be the norm. Some of the participants advocated a strong foundation based on a practical skill set in conjunction with theoretical knowledge, while some seem satisfied with the status quo. One of the challenges faced with the aforementioned is the definition of a skill set. Is a skill set founded on kinesthetic skills or theoretical skills? Does a skill set include common sense and the ability to apply critical thinking skills to culinary arts in a relevant matter? All of the above are applicable to a culinary arts education and must be addressed in some manner by its stakeholders. The challenge, as noted in Chapter Four of this study, is to arrive at a finale that satisfies all. One of the stakeholders in culinary arts education interviewed for this study identified those challenges, asking just what is culinary arts education, what does it mean to a student, what does it mean to industry, and what does it mean to educators?

This study, which researched stakeholders' perceptions of culinary arts programs in Ontario community colleges, was guided by three questions, as posed in

Chapter One of this thesis. From those questions and the responses of the participants, the themes of Becoming a Chef, Basics, Entrenchment, Disconnect and Balance emerged from the research.

### *Becoming a Chef*

Many of the stakeholders interviewed for this study indicated that there is a career path available to culinary students in Canada which can ultimately lead towards the designation of CCC (Certified Chef de Cuisine). Before discussing the results and implications of the research, it is important to revisit that career path, as identified earlier in Chapter Two of this study.

Either through apprenticeship or a 2 year culinary management program at a community college, young culinarians work towards the first level of culinary certification in Canada, referred to as the Certificate of Qualification (COQ) or Interprovincial Red Seal. Culinarians are eligible to challenge this exam after 6,000 hours of combined education and practical experience. This program is administered by the MTCU and is recognized across Canada. There is now an increased value placed on this level of certification, as more employers are asking for cooks to be in possession of their Red Seal.

Like the Red Seal program, the Chef program for Journeyman Cook is administered by the MTCU but is found only in Ontario. Neither of these certifications is mandatory. The next level of certification is the Certified Chef de Cuisine program (CCC), which is administered by the Canadian Culinary Federation (CCFCC), which is the national organization of professional chefs and cooks in Canada. None of the levels of certification in Canada are mandatory. In most instances, certification only validates the

skills of cooks and chefs who are working in an unregulated trade. Since certification is not mandatory, there are many chefs and cooks who have never challenged any of the levels of certification and see little value in doing so. With regulation and mandatory certification, more value will be placed on the career path as previously illustrated in Chapter Two of this thesis. Going on the assumption that culinary students are students training to become chefs, the question arises as to just when can they call themselves chef? In referring back to Chapter Two of this research study, it was noted that the term chef has several definitions. For the purposes of this section of the research project, a chef is considered to be a professional cook who has achieved a level of professional certification through theoretical and practical testing based on both experience and education.

Industry, in the opinion of some of the participants interviewed for this study, is more focused on degree-based programs, simply because of the perception that a degree equals skills and knowledge. Based on personal experience, you can have great culinary school graduates on paper, but when it comes time to cook, their practical skills are very weak, bordering on useless. Conversely, as noted by one of the culinary educators interviewed for this study, you can have a graduate of a 3-year apprenticeship program and, although not schooled in communication skills, general education, and other mandatory college courses, he/she is a great cook. Are book smarts valued over street smarts, or is it the opposite? Is there a difference between a training program (apprenticeship) and an educational program (degree)?

Another one of the research participants noted that students can challenge the Red Seal/COQ exam in Alberta after completing a 2-year culinary arts diploma in Alberta.

The term interprovincial implies that a Red Seal cook in Ontario will have the same set of skills and educational background as a Red Seal cook in Alberta. Why, then, is the same not applicable in Ontario as it is in Alberta, especially if the Red Seal program is deemed to be an interprovincial standard? Several participants felt that this situation must be addressed for the sake of consistency across Canada and the culinary arts community.

A possible solution, if not further validation of the Red Seal program, is that the MTCU (and other Education Ministries across Canada), community colleges and the CCFCC work towards a unified approach to the certification of cooks and chefs. Kluftringer (in Foodservice and Hospitality, 2008) notes that with a government mandated certification structure in place, more people would be attracted to the culinary trade. With a credible certification structure in place, Kluftringer feels that the quality of cooks as well as pay rates would increase, resulting in a culinary profession that would be more attractive as a career rather than just a job.

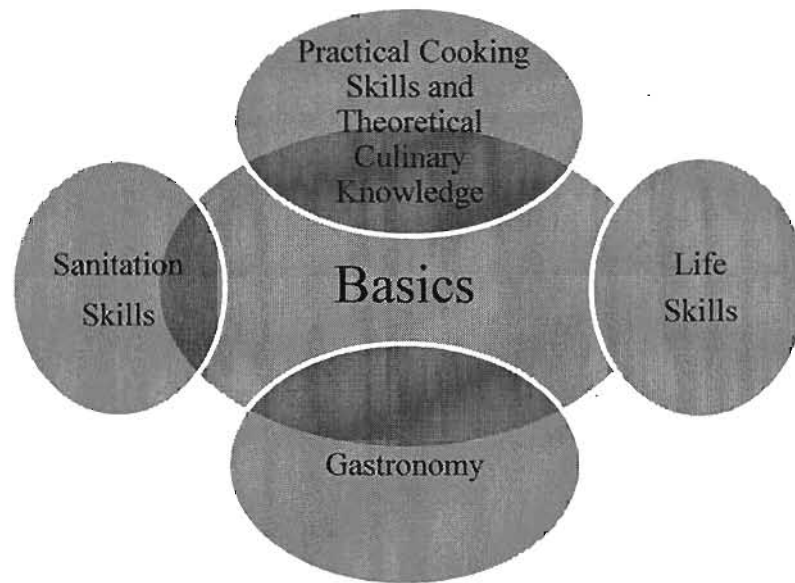
In order to obtain the COQ/Red Seal in Ontario, all which is required is the documentation of 6000 hours and the successful challenge of a theory exam. Contrast that to the certification process in the United States, which is administered by the ACF. A Certified Culinarian (CC) by ACF standards, which is the equivalent to the COQ/Red Seal, must demonstrate both practical competencies and theoretical knowledge through exams. According to Guggenmos (cited in Foodservice and Hospitality, 2008, p. 5), “the U.S. Program is very comprehensive and could or should be a model for the rest of the world.” Several participants indicated that it is time to integrate that model in Canada, thus providing culinary students with tangible goals for their chosen career



*Basics*

Just what are the basic or fundamental skills and attributes required of a student graduating from a culinary arts program? According to Labensky et al., “a culinary program should, at a minimum, provide the student cook with a basic knowledge of foods, food styles and the methods used to prepare foods [as well as ] sanitation, nutrition and business procedures” (1999, p. 14). One of the participants, when talking about a basic culinary curriculum, noted that his role as an educator is to lay down the foundations and maintain the integrity of techniques as they relate to culinary arts education. That participant’s opinion is further validated by Murphy (cited in Spellman), who notes that “when you understand the basics and fundamentals [of cooking], you can do anything” (2008, p. 13). The basic elements of a culinary arts education, as identified by the stakeholders in culinary arts programs in Ontario community colleges interviewed for this study, are illustrated in Figure 6. Their opinions validate those of Labensky et al., yet at the same time, the stakeholders identified other elements of a basic culinary education that are lacking or in need of revision.

Some stakeholders spoke of the need for further exposure to elements such as international cuisine, food costing, and even vegetarian cooking. Another stakeholder spoke of a basic or essential curriculum, one in which, upon completion, a cook could choose to specialize in a cuisine or approach to cooking, thus allowing a special focus, dare I say an education of personal relevance. A parallel to medicine was drawn here, noting that a doctor must be a general practitioner prior to specialization. The same



*Figure 6.* Elements of a basic culinary arts education.

stakeholder noted that when two students graduate with, for example, a BA in History, there is a good chance that they may have specialized in separate fields of interest after the core essentials were met, and upon review of their curriculum, they might have taken entirely different courses, yet they graduated with the same degree. In my opinion, the same could and should apply for cooking. Every cook should, for example, have a core understanding of baking. But becoming a baker or pastry chef is a specialization, and once a cook has met the requisite skills/course, why not allow him/her to pursue that specialty?

Other stakeholders interviewed for this study spoke of the need for a more holistic approach, one which focuses not only on the physical act of cooking but also on the historical and social elements of culinary arts and gastronomy. Muller et al. (2007) note that a holistic approach towards culinary education is becoming recognized as appropriate in today's environment. Several of the participants felt that very few culinary arts students truly have an appreciation or understanding of their culinary heritage. Most of the students seem to be caught up in "foodtainment" (Finkelstein 1999), "food porn" (O'Neill, 2003), or "culinary edutainment" (de Solier, 2005) and have no clue about their culinary roots and the great chefs of previous generations, let alone terms such as conviviality. Since cuisine and culture are intrinsically connected (Barer-Stein, 1999), more emphasis should be placed on the relationship between the two as part of culinary curriculum.

Several participants in this study advocated a much more regimented approach to how culinary arts are being taught and students treated. In doing so, they often referred to how things were *back when I was a student*. Culinary arts programs, in the opinion of the

two industry chefs interviewed for this study, have become very client (read: student) focused, and as a result, culinary arts program graduates are often soft and are not in touch with the discipline, dedication, and skill sets that are part of the reality of the everyday workings of a professional kitchen.

One of the chef-educators interviewed for this study felt that the reality of the industry, specifically the physicality, demands, and discipline required, are not being properly represented in community college kitchens and classrooms. Those stakeholder sentiments are supported by Fine, who notes that “while trade-school training is not worthless, it is not an adequate introduction to the skills that they [students] need when hired” (1996, p. 52). With such varying opinions, it is imperative that the current program be reviewed and updated to reflect the current state of the culinary world as we know it.

As noted earlier in this study, both community colleges and private career colleges offering culinary arts programs follow a curriculum that was mandated by the Ministry of Training, Colleges and Universities in 1997. One of the participants, in referring to the current curriculum standards, noted that since the standards were developed in 1997, there have been changes in both industry and consumer preferences. That participant wondered whether or not the standards have actually reflected those changes, feeling that in some cases they have not.

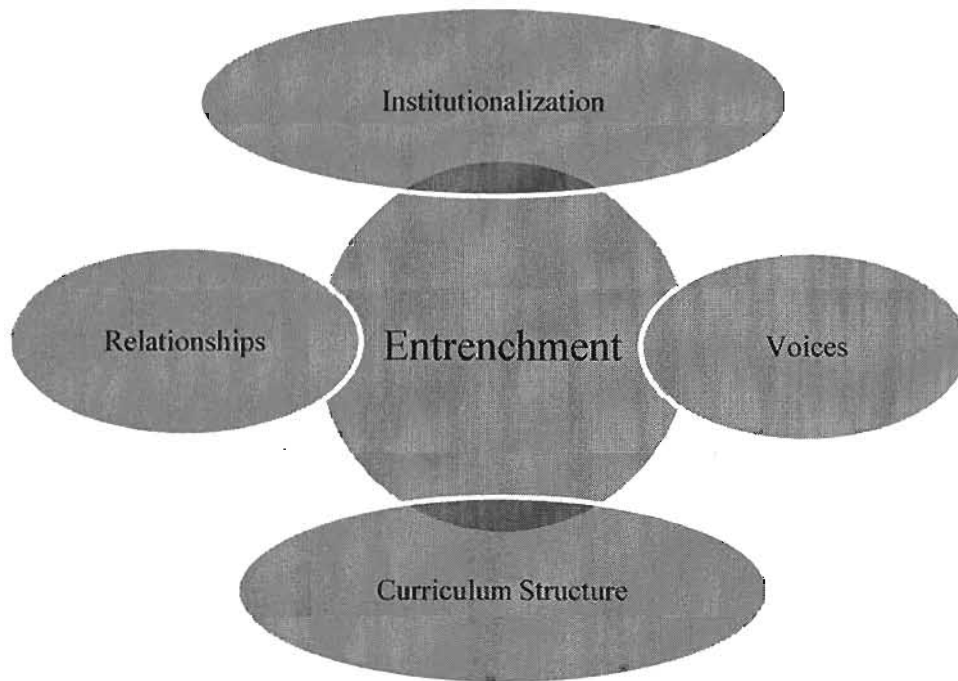
According to Wolf (2005), culinary programs should be reviewed on a short-term basis (annually) or in 5-to10- year cycles. According to Baker et al. (1995) currency in curriculum is important for maintaining credibility. Most of the stakeholders interviewed for this thesis further support the literature and the need for a review of the curriculum

currently in place at Ontario community colleges offering culinary arts programs. Now is the time for a long overdue review and revision of a 10-year-old basic curriculum and including input from all the different stakeholder categories as identified in this thesis.

### *Entrenchment*

Entrenchment occurs when senior officials gain so much power that they are able to use their position to further their own interests rather than the interests of stakeholders (Hermalin & Weisbach, 1998). Entrenchment can also mean that people are very set in their ways, thus establishing barriers towards change and progress, with Masella noting that “the difficulty in achieving curricular change leads to curricular entrenchment” (2005, p. 1089). These barriers often impede progress, and in the case of culinary arts education at Ontario’s community colleges, create an “us versus them” mentality bordering on hostile relationships. The subthemes of entrenchment, as found in this study and illustrated in figure 7 are institutionalization, relationships, curriculum structure and voices.

Based on the results of this study as found in Chapter Four, entrenchment in culinary arts programs at Ontario community colleges appears primarily in the relationship between culinary educators and administrators. It might be seen as a power struggle or a difference in philosophies, which often results in one group in particular feeling unappreciated or trodden upon. In most instances, that group is the culinary educators. One of the culinary educators interviewed for this study felt that they (culinary educators) were no longer a valued part of the team and that they were nothing more than a liability on a balance sheet.



*Figure 7.* Entrenchment in culinary arts programs at Ontario community colleges.

One of the administrators interviewed for this study shared his dislike of the collective agreement and specifically the assignment of workloads, and how that has been the demise of colleges, while protecting faculty members. The other administrator shared his disdain for the title of chef and all that it brings with it, which to some faculty members might seem insulting, thus further perpetuating a strained relationship between administration and faculty. Until groups such as the culinary educators and community college administrators are able to trust each other and work in concert, culinary arts programs will continue to suffer, thus further perpetuating a state of entrenchment and disconnect amongst stakeholders.

One of the participants interviewed for this study identified the entrenchment between his institution and the MTCU, feeling that his institution's hands are tied by MTCU and the Culinary Program Standard (MTCU, 1997). He specifically identified the general education standards, which he refers to as *academic gobbledgook*. That stakeholder's beliefs are supported by Harrington, Mandabach, Van Leeuwen et al. who note that "the culinary field is approaching the semi-institutionalization stage of development as a whole" (2005, p. 31). Harrington, Mandabach, Van Leeuwen et al. further hypothesize that public programs [community colleges] have

a greater focus on general education requirements, less emphasis on industry specific coursework, less emphasis on experiential learning, and a greater consistency in the total number of credit hours required for completing a culinary degree. The general education requirement areas include credit hours in the humanities such as math, science, language, and computer skills. (2005, p. 37)

Another element of entrenchment can be found amongst the educators themselves, based on the idea that certain dishes *must* be taught as part of the curriculum. Whether or not the culinary educators helped develop that curriculum is another issue altogether, that which reverts to the challenges in finding balance within the curriculum and who designs it. In some instances their hands might be tied, figuratively speaking, to teach something that might have been relevant to a previous student demographic or chef demographic. For example, based on personal teaching experiences at three community colleges, I know that chicken cacciatore is often taught and used as an example of a braised dish. While classical in its nature, it may not be relevant to what has become an extremely multicultural demographic. The needs of the few, in this case the educators and MTCU, outweigh the needs of the many (students) who want to understand cooking based on their culture. Think about it. What is the difference in braising a chicken leg using Italian flavours versus Indian flavours? The first is traditional and readily accepted, while the second is simply a different flavour profile which, unfortunately, isn't readily embraced in the culinary arts curriculum. This is an example of a systemic barrier in culinary arts education which, with some changes, can easily be addressed and ultimately repaired, provided that those who are set in their ways become less entrenched in their position.

Cooking is about knowing which method to use and how to apply it to the given ingredients, rather than the converse. I would argue that current curriculum often fails to recognize that the method is the constant and the ingredients are the variables (Glass, 2008) and that too much emphasis is put on cost and convenience relevant to the institution and maybe even the instructors. Perhaps it is time to look at a curriculum



focused on repetitive methodology (i.e., cooking methods) until mastery, rather than one entrenched on old values from an outdated curriculum.

Another aspect of entrenchment is stakeholder voice and whether or not it is being heard or should be heard. The literature (Bos, 2001; Brooker & MacDonald, 1999; Hegarty, 2004; Kordalewski, 1999; Mills, 1991; Wamba, 2005) is a strong advocate of student voice in the construction of learning. At the same time, several of the participants interviewed for this study had strong reservations about student voice and whether or not it was of value or should be listened to when designing curriculum. Such entrenched positions are symptomatic of the disconnect amongst stakeholders in culinary arts education.

#### *Disconnect Amongst Stakeholders*

Both the literature and this study support the fact that there is a disconnect between several of the stakeholders in culinary arts education. A disconnect in education between stakeholders, and in this particular instance the community colleges and industry (two key stakeholders), is based upon the premise that “community college faculty and staff did not understand the needs of industry and were not adequately preparing community college students for careers and the world of work” (California Community Colleges Chancellor’s Office Statewide Advisory Committee for Work-Based Learning and Employment Services (COSAC), 1999, p. 2).

One of the personal challenges faced in conducting research for this thesis was that prior to conducting my research, I sensed that there was a disconnect between the stakeholders in culinary arts education at Ontario’s community colleges. However, in order to be true to the research process, I had to suspend this belief in order to maintain

the integrity of the research. Despite all of this, the theme of disconnect resurfaced. The literature (ACCC, 2003; CPCO, 2004; CTHRC, 2006; NWPAWIB, 2005; W. Smith 2004) confirmed the existence of a disconnect and was further supported by my research findings, as found in Chapter Four. Both the literature and my research pointed towards a strong heterogeneous pattern founded on the idea/theme of disconnect. What the research confirmed was that there is a lack of congruence, and it must be addressed to the benefit of all the stakeholders. While they mentioned a disconnect, participants also had several suggestions for resolving the disconnect.

One area of detachment which was identified by several of the participants was the safety net of the classroom and the reality of the working kitchen. This finding is supported by W. S. Smith (2006), who noted that a significant disconnect exists between the actual skill sets students need upon graduation and what they, as students, think they need upon graduation. This is further supported by Sykes (2006), who speaks of a divide between attitudes and abilities as well as a disconnect in regards to the expectations of what schools teach and the beliefs of those teaching it. In order to solve this, culinary arts students need to be reminded that what takes place on television is a sanitized version of the reality of a working kitchen. Culinary school graduates must be made aware that they will not be superstars upon graduation, with the norm being that they will be entry level employees.

In order to address the disconnect between practitioners and educators, the culinary educators interviewed for this study felt industry chefs should be invited to spend time in culinary classrooms and teaching kitchens, first as observers and then as participants. By doing so, they will further understand and appreciate the challenges

faced by culinary educators of having 24-28 students in a single kitchen, with most of them being new to the profession, learning to manipulate their knife to cut a julienne or brunoise for the first time. Conversely, the industry chefs and community college administrators interviewed for this study placed value on culinary educators spending time in industry as part of ongoing professional development, a concept which is also supported by the Canadian Tourism Human Resource Council (2006).

Another manner in which the lack of connection might be addressed is to invite both MTCU officials and community college administrators to spend some time in the kitchen alongside culinary students and educators. The adage of *walking a mile in my shoes* would provide them with the realities of everyday life in an instructional kitchen and perhaps alleviate the feeling of divide and entrenchment between these stakeholders.

Acknowledging the lack of connection is but the first step in working toward the establishment of a meaningful connection or relationship amongst those stakeholders as well as truly understanding the needs of each stakeholder group. With more dialogue, the lack of congruence can be addressed, with one result being a much more unified profession in regard to educational and certification standards. One of the community college administrators interviewed for this study felt that the MTCU, in conjunction with the CCFCC and through the facilitation of community colleges, could address and ultimately repair the lack of congruence in culinary certification.

With such a collaborative scenario in place amongst three key stakeholders, it is quite conceivable that various elements of the disconnect would be addressed and hopefully resolved to the satisfaction of all involved. It is important to keep in mind that

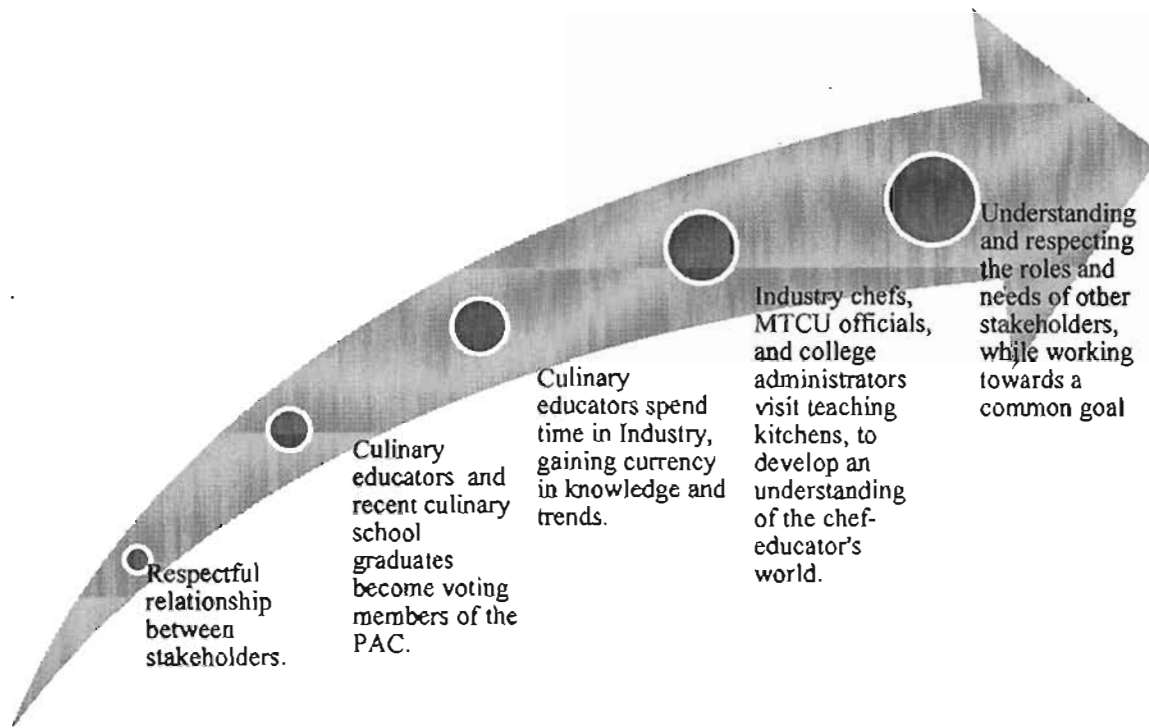
“cooks work within a kitchen mesh in which collaboration is essential” (Fine, 1996, p. 87) and that collaboration must be taken outside of the kitchen as well.

Another step which can be used to solve the disconnect is inclusion. Recent graduates of culinary arts programs along with current culinary educators need to be active participants, if not voting members, of the PAC. At this time neither are voting members. Culinary educators and community college administrators need to be less entrenched in their positions. An “us versus them” mentality is of no benefit to anyone, especially culinary arts students, who are often pawns in the ongoing battle between administration and educators. By extension, I would encourage those at the MTCU to do the same, so that they better understand the kinesthetic realities of the teaching or working kitchen and the state of culinary education at Ontario community colleges.

Each stakeholder has his/her vision of what that path should be, but until there is consensus amongst them, the lack of congruence will exist. In my opinion, student success should be the paramount goal of any postsecondary culinary program. The challenge is in defining just what student success is and ultimately achieving it. Each stakeholder might have his/her own definition, and again, that lack of congruence appears. In my opinion, student success can be measured in several manners, be it obtaining an entry level job upon graduation, be it the reputation of the community college, or be it something as simple as graduating, thus satisfying the personal goals and aspirations of the student.

How can each stakeholder’s vision be correct? Each group believes it is correct and this goes to the heart of the dilemma faced by the stakeholders. There is some consensus as to what constitutes a good culinary education, yet at the same time, there is

a lack of congruence in regard to certain elements of that education. Through ongoing dialogue and further research, the disconnect can be addressed and resolved in a positive manner. Figure 8 represents what I believe to be the steps required for solving the disconnect amongst stakeholders in culinary arts programs at Ontario community colleges.



*Figure 8.* Steps required for solving the disconnect amongst stakeholders in culinary arts programs at Ontario community colleges.

### *Balance*

The need for balance in culinary arts education is imperative. Both the literature and participants of this study are supportive of this. Balance can be reflected in the current state of the curriculum, the qualifications of those delivering it, full-time faculty versus part-time faculty and finally, between practical and theoretical knowledge. As noted by Gustafson et al.:

Balance must be attained in institutions of higher education. Hospitality [and culinary] programs have long struggled with an image problem, seen by many outsiders as vocational training programs (Riegel, 1990). As hospitality [and culinary] curriculum decisions are made, educators should seek to balance and meet the needs of all of their constituents: students, industry, and society. (2005, p. 59)

Of prime concern when talking of balance is the relationship between educators and practitioners. Culinary educators need to spend more time in industry and industry chefs need to develop a better understanding of the challenges faced by culinary educators. One of the culinary educators interviewed for this study felt that industry chefs do not generally understand the training process, while one of the industry chefs interviewed felt that culinary educators are out of touch with the modern-day realities of industry.

Paramount to the establishment of balance between practitioners and educators is the development of mutual respect for each other and the challenges faced in either the culinary classroom or working kitchen. Community college administrators should continue to support and encourage culinary educators to participate in industry 'stages'

(working for free, to gather current techniques and insights) as part of their ongoing commitment to professional development. According to the CTHRC,

Educational institutions should encourage college instructors to upgrade their credentials...Because there are no mandatory requirements for instructors to upgrade their trade skills, there is a perception that many educators are not current with the most recent culinary trends and teaching strategies. (2006, p. xi)

Another element of balance is the qualifications of a chef who teaches versus those of a culinary educator. Bouley (cited in Hamilton & Kuh, 2007) notes that “a chef has to have strength and leadership, lead by example, and understand [that] they are teaching” (pp. 52-53). As noted earlier, most culinary educators are second-career teachers (Harrington, Mandabach, VanLeeuwen et al, 2005), who, according to Kouri (2000) are teachers who have no formal training as teachers, yet based on their professional qualifications and trade experiences are deemed to be experts and thus capable of teaching their chosen profession to others. The previous opinions are further validated in an unpublished online survey from Thomson Delmar Learning titled: The Next Generation of Chefs- Issues in Culinary Arts Education (personal communication, Brent Frei, September, 5, 2007). One respondent in that survey commented that “Chef-teachers [educators] are generally good at training people how to learn particular skills, but not understanding their role as professors/instructors. More emphasis should be placed on hiring chef instructors with degrees in education.” Some of Ontario’s community colleges seem to be headed in that direction. Both of the community college administrators interviewed for this thesis felt that educational training (read: pedagogy or andragogy)



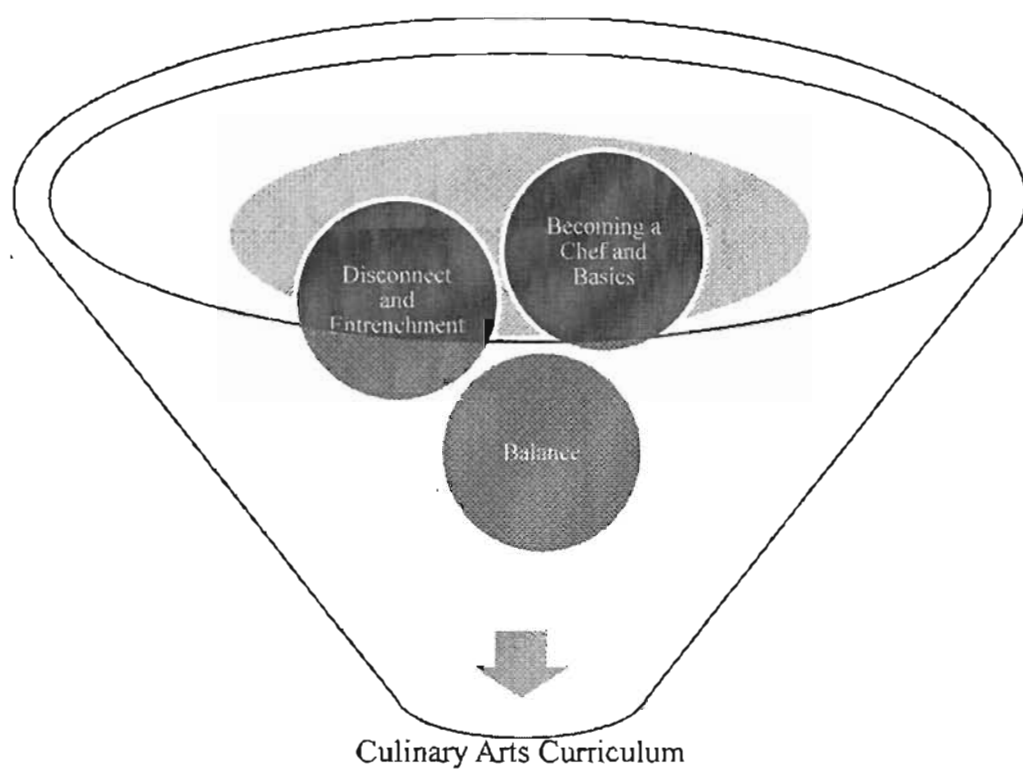
for chefs who teach culinary arts is imperative and that it is now mandated, in some manner, in both of their colleges.

Another element of balance is the curriculum. During the course of conducting research for this study, several of the stakeholders noted that the curriculum is not as current as it should be. According to one of the participants we (as stakeholders in culinary arts education) are stuck with dated standards that are perceived as ridiculous by most. The literature speaks of a lack of currency and relevance in regards to the current state of culinary education (Baker et. al.,1995; CTHRC, 2006; Muller et al., 2007). The literature also identified that some stakeholders are working in concert with some stakeholders, yet independently of others, to bring their programs into the 21<sup>st</sup> century (Kyte, 2008). Other participants noted that there is not enough exposure to international cuisines, advanced sanitation practices, nutritional approaches to cooking, and gastronomy. Some of the participants advocated a much more modern and holistic approach to culinary arts curriculum, which is supported by the literature (Harrington,et al., 2005; Hegarty, 2004; Jooste, 2007; Miller, 1996, Mischel,2006; Rubin, 2004), while others seemed satisfied with the status quo. Simply put, there is much more to becoming a cook/chef than applying heat to foods, thus resulting in changes to color, texture, flavor, aroma, and nutritional content (CIA, 2002). Finding a balanced curriculum which satisfies stakeholders' needs will be a challenge, but with ongoing research, communication, and dialogue amongst stakeholders, I believe that balance can be achieved, but as noted earlier in this chapter, it must include input from all the different stakeholder categories as identified in this study.

To paraphrase an ancient expression, it appears that in this study, all paths lead to curriculum. Common to the themes of Balance, Basics, Disconnect, Entrenchment and Becoming a Chef was the term curriculum. In all of those themes, reference was made to culinary arts curriculum in some manner. Figure 9 is representative of that relationship and how that focal point has evolved in this research study.

The challenge is to now find a curriculum that is acceptable to all the stakeholders, one which meets all the wants and needs as identified in this study. In collating the participant's opinions, what has emerged is that culinary arts curriculum should be respectful of tradition, yet at the same time, it should embrace new techniques and technologies. The curriculum should be both practically and theoretically sound. It should be regimented in its delivery, and in some instances behaviourist in nature, thus preparing graduates for the day to day realities of the culinary world. The curriculum should incorporate input from all stakeholders, and further evolve into a holistic culinary arts education, one which embraces diversity and helps to students to become better citizens of the world.

The sentiments of the participants are consistent with the literature. A much more modern and holistic approach to culinary arts curriculum is supported by Harrington, et.al (2005), Hegarty (2004), Jooste (2007), Miller (1996), Mischel (2006), and Rubin( 2004). The need for currency and relevance is addressed by Baker et. al. (1995), CTHRC (2006), and Muller et al.(2007). The need for voice (stakeholder input) in the construction of learning/curriculum is supported by Bos (2001) Brooker & MacDonald (1999), Hegarty (2004), Kordalewski (1999), Christie-Mill (1991) and Wamba, (2005).



*Figure 9.* Culinary arts curriculum—the focal point.

Now is the time to connect the participants to the literature. It is imperative that all of the stakeholders in culinary arts programs at Ontario community colleges be made aware that their opinion is valued and that their collective energy and passion be directed towards improving or possibly reforming culinary arts education in Ontario.

### **Implications for Theory**

This study has given me the opportunity to conduct research into the state of culinary arts programs at Ontario community colleges. As a result, it has allowed me to add, further extend, or negate theories or the body of knowledge surrounding culinary arts education in general and stakeholders' perceptions of culinary arts programs at Ontario community colleges in particular. According to Hegarty (2004), culinary arts research is in its infancy, while Robert Harrington (personal communication, May 8, 2004) notes that there has been little research done on culinary curriculum and that the available literature stream is weak.

In the course of this study, I have been able to identify and confirm several theories, as found in the literature, including the disconnect amongst stakeholders and the need for balance in culinary arts education and curriculum.

While not a truly emergent theme, the need for balance in education, having been previously identified by Gustafson et al (2005) also resonated amongst the participants in this research study. Gustafson et al., in referring to the role of educators, spoke specifically of the need for them "to balance and meet the needs of all their constituents: students, industry and society" (p. 59). The participants in this study both confirmed the need for balance as found in the literature and further extended the literature by offering

their perspectives on the elements of balance specific to what they felt to be successful culinary arts program. Balance, according to the participants, needs to be found in:

- The number of part-time faculty in comparison to the number of full-time faculty
- The qualifications of faculty, specifically balancing their roles and skills as both educators and practitioners.
- A curriculum that addresses both traditional and holistic components.
- Sound culinary knowledge, founded on both theoretical knowledge and practical skills.

The need for balance, as identified by Gustafson et al. (2005) is very general, whereas the need for balance, as identified by the participants in this study is far more specific, and as such has further extended an existing theory.

Several sources outside of this study (ACCC, 2003; CPCO, 2004; CTHRC, 2006; NWPAWIB, 2004) acknowledged that a disconnect amongst the stakeholders of culinary arts programs exists, with most focusing on the disconnect between the trade (industry) and the institution (schools). This finding was further extended by the results of the research for this study. All those interviewed for this study acknowledged that some form of disconnect exists, thus further extending an existing theory that a disconnect or lack of congruence exists amongst stakeholders in culinary arts programs being taught at Ontario's community colleges. In addition, interviewing these stakeholders has added to the very limited research in this area, in a practical sense, in that a cross-section of stakeholders was interviewed.

While conducting the literature review for this study, I noted that student voices, in general, were not being listened to as part of the curriculum building process, and

yet at the same time, the literature (Bos 2001; Brooker and MacDonald, 1999; Haywood, 1991; Kordalewski, 1999; Christie-Mill, 1991; Wamba, 2005) placed value, if not advocated, student participation. Through this study, I have learned that the voices of students in culinary arts programs at Ontario community colleges are being listened to. In Chapter Two, I indicated that to my knowledge students had little if any voice in regard to the content of their culinary education. I was proven wrong, based on interviews with several of the participants who noted that at their respective institutions, students, either past or current, were often involved in focus groups or panels meant to discuss their educational experiences while attending culinary arts programs at Ontario community colleges. Those groups were done at arm's length, that is to say, the sessions were run externally of the programs rather than internally by the culinary/hospitality faculty. Through this research undertaking, I believe that I have negated the theory that student voice is often excluded as a stakeholder. However, I still believe that the status/role of student is often trivialized and that the value put on student voice and input can be improved upon. I would ask the stakeholders responsible for the formulation of new programs and culinary arts curriculum to consider the words of the Talmudic scholar, Rabbi Hanina, who said, "I have learnt much from my teachers and from my colleagues more than from my teachers, but from my students more than from them all." It is imperative that nonstudent stakeholders become active listeners of student voice and consider what is being said, with the intention of integrating those ideas into best practices for the teaching of culinary arts.

### **Implications for Practice**

The findings of this study point towards several practical applications. One of the central findings of this study was the perceived lack of communication or disconnect amongst stakeholders in culinary arts programs at Ontario community colleges. An ongoing dialogue, either formal or informal, must be established amongst the stakeholders identified in this study. My personal vision behind this study was to listen, act as an intermediary, and share my findings with each of the stakeholders interviewed, with the hope that more dialogue amongst stakeholders in culinary arts programs at Ontario community colleges could be created. As noted in Chapter Three, I will be providing each participant a summary of my findings. It is my belief that this summary will encourage those stakeholders to reflect upon not only their role in culinary arts education at Ontario community colleges but upon the roles of the other stakeholders as well. Through reflection, an ongoing dialogue among the stakeholders can be created and must be created. Through ongoing dialogue, positive changes can be suggested, discussed, refined to the satisfaction of all stakeholders, and ultimately implemented. Parallel to this dialogue is collaboration amongst the stakeholders, working towards one common goal, that being the success of the next generation of chefs in particular and the well-being of the culinary industry in general.

Once that dialogue and collaborative environment are established, a review of the current culinary curriculum as mandated by MTCU in 1997 is imperative. This review must include all of the stakeholders as identified in this study. Parallel to the curriculum review would be a review of certification standards both provincially and nationally. Special-interest groups, such as the CCFCC (whose membership includes

several of the stakeholder groups) should be included in this process as well. Based on both the literature and the comments of the participants, it is my opinion that having the community colleges administer both a practical and theoretical exam in conjunction with the CCFCC might just bring more value to the Red Seal program and professional certification overall. With a respected and valued certification process, the CCFCC, Education Ministries, and community colleges all across Canada could ultimately be working towards the recognition of cook/chef as a regulated trade in Canada. In both Canada and the United States, professional chefs' organizations are in fact working towards making cooking a regulated profession, having appointed committees to investigate this. (CCFCC 2008a, Orde, 2008). This is certainly a step in the right direction on behalf of both organizations.

The presence of all stakeholders addresses the issue of inclusiveness, or lack of it, which seems to be pervasive amongst stakeholders in culinary arts programs. Each stakeholder has a role, and no matter how small it is, there is still value to it.

Based on the opinions of the participants, what has emerged specific to the theme of balance from this research undertaking is that in order to obtain balance in culinary arts education, all facets of culinary arts education need to be examined in a collaborative manner, one in which the voices of all stakeholders are heard. An in-depth analysis of the elements of balance relative to culinary arts curriculum and a review of best practices in culinary arts education is imperative. The status quo in culinary arts curriculum and education is no longer acceptable.

Stakeholders in culinary arts education need to remember and respect where they have been, acknowledge where they are, and look to the future, building on the



past and present. Based on my research, supported by both the literature and the participants, I would propose the following model, Figure 10, one which I believe addresses both the needs and concerns of the stakeholders as identified in this research undertaking. As this model illustrates, culinary arts education and certification should start with the input of all stakeholders and ultimately result with their satisfaction as well as meeting the needs of all stakeholders.

However, this model is not without its challenges. If one were to consider this model in relation to Eisner's (1985) five curriculum orientations, my model would most closely reflect the behaviourist and personal relevance orientations. Both the basic culinary education and the generalist path represent the behaviourist orientation and the specialist path represents the personal relevance orientation. Together they represent both the tension and its possible resolution despite their diametric opposition. The challenge still remains in making this model work, but if the stakeholders were to work in concert as indicated previously in figure 8, I believe that this model can and will work.

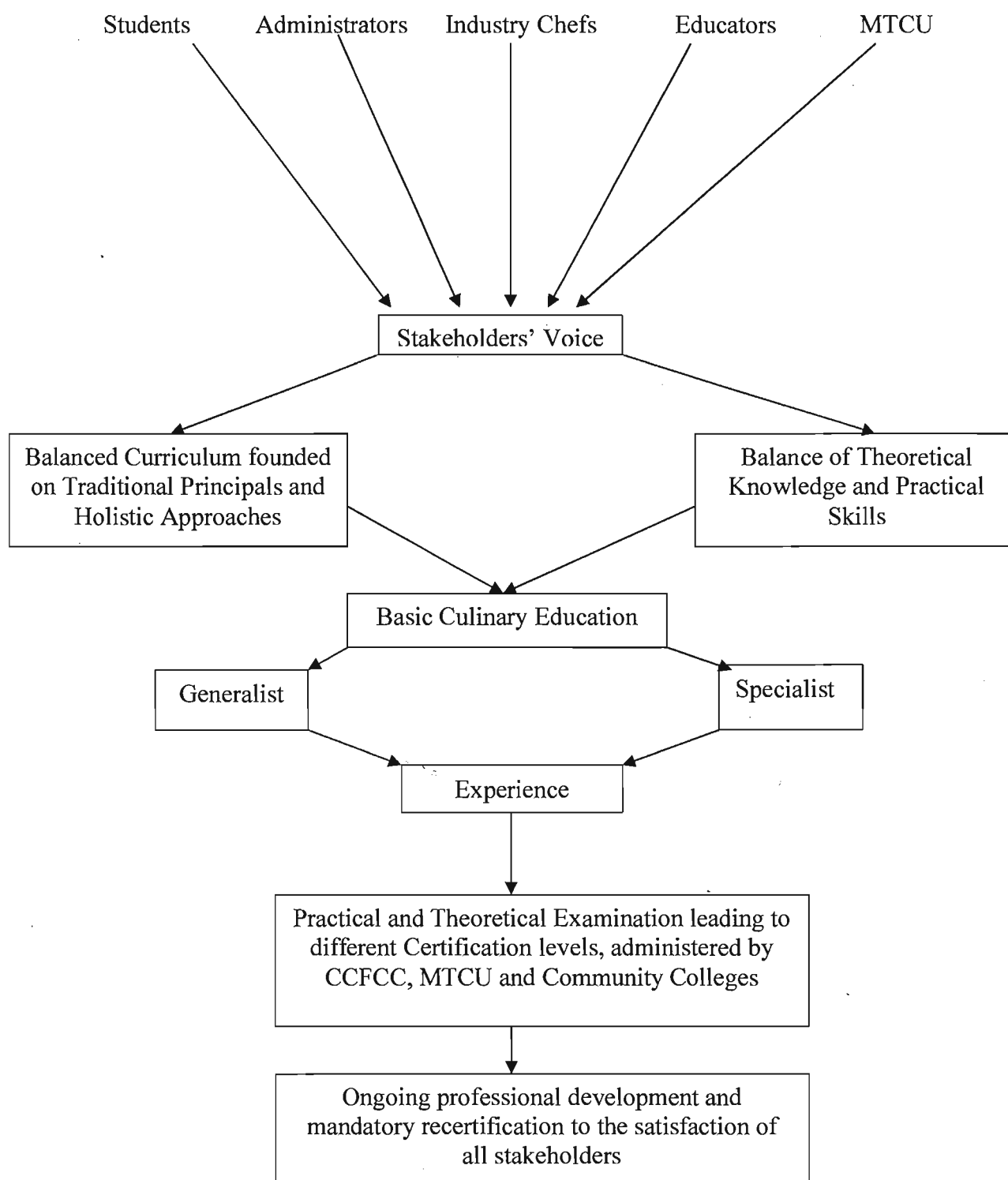


Figure 10. Culinary arts education and certification model.

### **Further Research**

As this study has now added to the general body of knowledge on culinary arts education and specifically in the province of Ontario, it is hoped that it will be of benefit to current stakeholders who will consider what has been written.

It is also hoped that this study will be of benefit to future researchers, providing them with useful information which can be integrated into their research projects.

As noted in Chapter One, this study was limited to 10 culinary stakeholders living within the boundaries of and in proximity to a large metropolitan area in the province of Ontario. The participant population included stakeholders from only 3 of Ontario's 12 community colleges offering culinary arts programs. In order to further expand the body of knowledge, I recommend the following possibilities for further research:

- Focus groups bringing representatives from all of the stakeholders involved in culinary arts programs at Ontario's community colleges.
- Interviewing each stakeholder group separately and in larger numbers, either in focus groups or one-on-one interviews.
- A quantitative research project, similar in focus to this one, allowing for greater stakeholder participation.
- A study comparing the roles, responsibilities, and qualifications of full-time instructors versus part-time or adjunct instructors at community college culinary arts programs.
- A comparative study of best practices in culinary arts education across Canada.
- A study on student experiences and the perceived value of culinary arts programs upon graduation.

- A review of certification practices/levels available to professional culinarians in Canada.
- A review of the PAC committee regulations, specifically addressing the voting rights of culinary educators and recent culinary school graduates and their ability to be voting members rather than observers.

It has become apparent through this research undertaking, and based on the aforementioned recommendations, that there are several areas in culinary arts education in need of further research

### **Conclusion**

Finally, through undertaking this research, I have learned that all of the stakeholders in culinary education interviewed for this study have, in their own opinion, the best interests of both the culinary industry and culinary school graduates in mind. The gap, as wide as it may seem between the different stakeholders in culinary education at Ontario's community colleges, is actually much closer than each party believes. Through communication, mutual respect, and the understanding sense of professionalism amongst the stakeholders, it is possible to achieve student success while meeting the needs of the culinary industry and all of its stakeholders.

## References

- Acker, S. (2000). In/out/side: Positioning the researcher in feminist qualitative research. *Resources for Feminist Research*, 28(1 & 2), 189-208.
- Airey, D. and Tribe, J. (2000). Education for hospitality. In C. Lashley and A. Morrison (Eds). *In search of hospitality – Theoretical perspectives and debates* (pp 276-291. Oxford: Butterworth Heinemann.
- Antun, J. (2008). The great debate: curriculum development. *Chef Educator Today* 9,(3), 36-37.
- Association of Canadian Community Colleges. (2003). *Essential employment skills-7 case studies*. Retrieved September 1, 2006 from:  
<http://www.accc.ca/ftp/pubs/studies/200311-EES.pdf> 2
- Babilonia, G. (2004). The celebrity chef. *Dialogues @ RU: A Journal of Undergraduate Research*, 3, 100-107.
- Baker, M., Cattet, A., & Riley, M. (1995). Practical food and beverage training in the UK: A study of facilities and a debate on its relevance. *International Journal of Contemporary Hospitality Management*, 7(5), 21-24.
- Barer-Stein, T. (1999). *You eat what you are; People, culture and food traditions*. Toronto, ON: Firefly.
- Baskette, M. (2007). *The chef manager* (2<sup>nd</sup> ed.). Upper Saddle River, NJ: Pearson – Prentice Hall.
- Bos, A. in Poonwassie, A. and Poonwassie, D. (2001). *Fundamentals of adult education: Issues and practices for lifelong learning* (pp. 173-188). Toronto, ON: Thompson.

- Brefere, L., Drummond, K. ,& Barnes, B. (2006). *So you want to be a chef? Your guide to culinary careers*. Hoboken, NJ: Wiley.
- Brooker, R. and MacDonald, D. (1999). Did we hear you? Issues of student voice in a curriculum innovation. *Curriculum Studies* 31(1), pp.83-97.
- Brookfield, S. (1990). *The skillfull teacher*. San Francisco: Jossey-Bass
- Brown, J. (2005). Integrating Eisner's arts education philosophy into culinary arts education. *Journal of Culinary Science and Technology* (4)1, pp. 89-99.
- California Community Colleges Chancellor's Office Statewide Advisory Committee for Work-Based Learning and Employment Services (COSAC). (1999). *Minutes from June 11, 1999 meeting*. Retrieved September 3, 2006 from:  
[http://www.calworkplace.org/comm\\_detail.cfm?comm\\_pk=168](http://www.calworkplace.org/comm_detail.cfm?comm_pk=168)
- CCFCC. (2008a) *Canadian Culinary Institute prerequisites*. Available online at:  
<http://ccfcc.ca/en/content/view/16/24/>
- CCFCC. (2008b). *National executive*. Retrieved Sept 1, 2008 from  
<http://ccfcc.ca/en/content/view/7/16/>
- Campbell, L. (2008). Happy birthday chefs. *Foodservice and Hospitality*, 41,9. (6).
- Canadian Tourism Human Resource Council. (2006) *Study of cooks programs in Canada*. Retrieved September 1, 2006 from:  
[http://www.cthrc.ca/eng/pdf/Cooks\\_Research\\_Project\\_Final\\_Report.pdf](http://www.cthrc.ca/eng/pdf/Cooks_Research_Project_Final_Report.pdf)
- Catholic Principals' Council of Ontario. (2004). *Postsecondary review; Higher expectations for higher education: Working through possibilities*. Catholic Principals' Council of Ontario response paper. Retrieved September 1, 2006 from:  
<http://www.cpco.on.ca/news/docs/>

Centennial College. (2006). *What are KPIs?* Available online at:

<http://www.centennialcollege.ca/about/whatarekpis.jsp>

Charmaz, K. (2000). Grounded theory: Objectivist and constructivist methods. In N. K.

Denzin & Y. S. Lincoln (Eds.) *Handbook of qualitative research* (2<sup>nd</sup> ed., pp. 509-535). Thousand Oaks, CA: University of Chicago Press.

Chelminski, R. (2005). *Life and death in haute cuisine: The perfectionist*.

New York: Gotham Books.

Chenitz, W.C. (1986). *From practice to grounded theory*. In W. C. Chenitz & J. M.

Swanson, *Qualitative research in nursing* (pp. 3-15). Menlo Park, CA: Addison-Wesley.

Christie-Mill, R. (1991). Responsibilities of the hospitality educator. *International*

*Journal of Hospitality Management*, 10(2), 179-186.

Civitello, L. (2004). *Cuisine and culture: A history of food and people*.

Hoboken, NJ: Wiley

Connell, J., & Lowe, A. (1997) Generating grounded theory from qualitative data: The

applications of inductive methods in tourism and hospitality management research. *Progress in Tourism and Hospitality Research*, (3), 165-173.

Creswell, J. W. (1994). *Research Design: Qualitative and quantitative approaches*.

Thousand Oaks, CA: Sage.

Creswell, J. (2002). *Educational research: Planning, conducting and evaluating*

*qualitative and quantitative research*. Upper Saddle River, NJ: Merrill Prentice Hall.

- Cross, K. P. (1991). The renaissance in adult learning. *The Community Services Catalyst* 21(4). Retrieved December 22, 2006 from <http://scholar.lib.vt.edu/ejournals/CATALYST/V21N4/cross.html>
- Culinary Institute of America. (2002). *The professional chef*. (7<sup>th</sup> ed.) New York: Wiley.
- Cullen, N. (2000). *The world of culinary supervision, training and management*. (2<sup>nd</sup> ed.). Upper Saddle River, NJ: Prentice Hall.
- Curtis, K. (2006). *Celebrity chefs boost culinary schools*. Associated Press in Business Week.com. Retrieved January 8, 2007 from <http://www.businessweek.com/ap/financialnews/D8MC0C000.htm?chan=search&CFID=3097578&CFTOKEN=03773B80-FFCE-DCEE-020DE78B12EA3A1D>
- Daly, J. & Lumley, J. (2002). Bias in qualitative research designs. *Australian and New Zealand Journal of Public Health*, (26)4,299-300.
- Davis, D. (2001). *If you can stand the heat: Tales from chefs and restaurateurs*. New York: Penguin.
- de Solier, I. (2005). TV dinners: Culinary television, education and distinction. *Continuum: Journal of Media and Cultural Studies*, 19(4), 465-481.
- Dick, B. (2005). *Grounded theory: A thumbnail sketch*. Available at <http://www.scu.edu.au/schools/gcm/ar/arp/grounded.html>
- Dornenburg, A., & Page, K. (2003). *Becoming a chef*. Hoboken, NJ: Wiley.
- Drew, K. (1987). The work and education of chefs. *International Journal of Hospitality Management*, 6(1), 52-55.
- Eisner, E. (1970). *The educational imagination: On the design and evaluation of school programs*. New York: Macmillan.



- Eisner, E. (1985). Chapter 4: Five basic orientations to the curriculum. In *The educational imagination: On design and evaluation of school programs* (pp. 61-85). New York: Macmillan.
- Eisner, E. (1990). *The enlightened eye*. New York: Macmillan
- Emms, S. M. (2005). *The modern journeyman: Influences and controls of apprentice style learning in culinary education*. Master's thesis, Auckland University of Technology, Auckland, New Zealand. Retrieved November 6, 2006 from: <http://repositoryaut.lconz.ac.nz/theses/128/>
- Escoffier, M. (1987). The chef in society: Origins and development. *FIU Hospitality Review*, 5 (1), 50-57.
- Fine, G. (1996). *Kitchens: The culture of restaurant work*. Berkley: University of California Press.
- Finkelstein, J. (1999). Foodtainment. *Performance Research*, 4, pp. 130-136.
- Fontana, A., & Frey, J. H. (2000). The interview: From structured questions to negotiated text. In N. K. Denzin & Y. S. Lincoln (Eds.), *The handbook of qualitative research* (2<sup>nd</sup> ed., pp. 645-672). Thousand Oaks, CA: Sage.
- Foodservice and Hospitality. (2008). Rank and file – for your information. *Foodservice and Hospitality* 41(1). (p.5)
- Frei, B. (2008). *Painting a realistic portrait of foodservice*. Retrieved January 15, 2008 from <http://www.cafemeetingplace.com/mis.htm>
- Friedman, A.M. (2007, June 4). Having words with Marco Pierre White. *Nations Restaurant News*, p. 58.
- Glaser, B. (2002). Conceptualization: On theory and theorizing using grounded theory.

- International Journal of Qualitative Methods*, 1(2), Article 3. Retrieved November 10, 2006 from <http://www.ualberta.ca/ijqm/>
- Glass, S. (2008). *Celebrating diversity in the culinary classroom: The method is the constant, and the ingredients are the variables*. Retrieved September 15, 2008 from [http://www.cafemeetingplace.com/archives/lesson\\_aug2008.html](http://www.cafemeetingplace.com/archives/lesson_aug2008.html)
- Gisslen, W. (1999). *Professional cooking* (4<sup>th</sup> edition). Toronto, ON: Wiley
- Gravenor, J. D. (2008). Hospitality sector sees strong growth. *The Vancouver Sun*. Retrieved February 10, 2008 from <http://www.canada.com/vancouversun/news/working/story.html?id=d550abe1-386e-482e-a298-21a5670828c5>
- Gursoy, D., & Umbreit, W. (2005). Exploring students' evaluations of teaching effectiveness: What factors are important? *Journal of Hospitality and Tourism Research*, 29(1), 91-109.
- Gustafson, M., Love, C. & Montgomery, R. (2005). Expanding the food service curriculum. Who has added fine dining to the menu? *Journal of Culinary Science and Technology*, 4(1), 53-68.
- Hamilton, D. & Kuh, P. (2007). *Chef's story; 27 chefs talk about what got them into the kitchen*. New York: Harper Collins.
- Hammer, E. (2009). For goodness sake. Are more-humane culinary environments on the horizon? *National Culinary Review*, 33(2), 20-24.
- Harrington, R., Mandabach, K., Thibodeaux, W., & VanLeeuwen, D. (2005). The institutionalization of culinary education: An initial assessment. *Journal of Culinary Science and Technology*. 4(4), 31-49.

- Harrington, R., Mandabach, K., VanLeeuwen, D., & Thibodeaux, W. (2005). A multi-lens framework explaining structural differences across foodservice and culinary education. *Hospitality Management*, 24, 195-218.
- Hartnett, S., & Levesque, C. (2002). *Chef Scenarios: Case studies, case histories, and narratives on teaching, and leadership in kitchen classrooms and industry*. Dubuque, IA: Kendall/Hunt.
- Hegarty, J. (1998). Culinary arts/hospitality research: A comparative analysis. *International Journal of Hospitality Management*, 17(1998), 345-347.
- Hegarty, J. (2004). *Standing the heat: Assuring curriculum quality in culinary arts and gastronomy*. Binghamton, NY: Haworth Hospitality Press.
- Hegarty, J., & O'Mahony, G.B. (2001). Gastronomy: A phenomenon of expressionism and an aesthetic for living. *International Journal of Hospitality Management*, 20 (2001), 3-13.
- Hendee, S. (2001). Managing with emotional intelligence. *The National Culinary Review* 3, 41-43.
- Hermalin, B. E. & Weisbach, M.S. (1998). Endogenously chosen boards of directors and their monitoring of the CEO, *American Economic Review*, 88, 96-118.
- Hertzman, J., & Stefanelli, J. (2005). *A pilot study of educators' and chefs' perceptions of the importance of subjects taught in, and factors indicating the quality of, associate degree culinary arts programs*. Unpublished pilot study, University of Nevada. Las Vegas.

- Hoepfl, M. (1997). Choosing qualitative research: A primer for technology education researchers. *Journal of Technology Education*, 9, 1. Retrieved October 15, 2006 from <http://scholar.lib.vt.edu/ejournals/JTE/v9n1/hoepfl.html#strauss>
- Humber College. (2008). *Chef program for journeyman cooks*. Available on line at: [http://postsecondary.humber.ca/chef\\_jc.htm](http://postsecondary.humber.ca/chef_jc.htm)
- Jeong, M., Horton, B. W., & Oh, H. (2004). Student evaluations of courses and instructor; An exploratory insight into the process and its implications. *Journal of Hospitality, Leisure, Sport and Education Tourism*, 16,2, 34-42.
- Jones, P. (2005). The role of the chef in flight catering. *Tourism and Hospitality Research* 5(3), 269-271.
- Jooste, S. M. (2007). *A curriculum framework for continuing professional development in culinary studies*. Master's thesis, University of Stellenbosch, South Africa. Available online at <http://etd.sun.ac.za/jspui/handle/10019/645>
- Kang, S. K., Wu, C. E., & Gould, R. (2005). An exploratory study: Students' perceptions of academic and faculty and industry practitioner instructions. *Journal of Hospitality, Leisure, Sport and Education Tourism* (4)2, 44-53.
- Kelle, U. (2005). "Emergence" vs. "forcing" of empirical data? A crucial problem of "grounded theory" reconsidered. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*, 6(2), Art. 27. Retrieved November 10, 2006 from <http://www.qualitative-research.net/fqs-texte/2-05/05-2-27-e.htm>
- Klein, L. (2006, February 23). The disconnect between a culinary student's white-collar dreams and the restaurant world's blue-collar reality. *The Miami New Times*.

- Retrieved November 29, 2006 from  
[http://www.miaminewtimes.com/Issues/2006-02-23/news/feature\\_2.html](http://www.miaminewtimes.com/Issues/2006-02-23/news/feature_2.html)
- Knowles, M. (1984). *Andragogy in action*. San Francisco: Jossey-Bass.
- Kordalewski, J. (1999). *Incorporating student voice into teaching practice*. (ERIC Document Reproduction Service No. ED440049)
- Korus, B. (2004). *Research prospectus – Educational Organaztions* (GED 8508). Hamline University, St. Paul, MN. Retrieved December 20, 2006 from  
[http://www.mncatering.com/portfolioweb/pdf\\_files](http://www.mncatering.com/portfolioweb/pdf_files)
- Kouri, D. (2000). *A narrative exploration of how second career teachers develop professional competence*. Unpublished master's project, Brock University, St. Catharines, ON.
- Kyte, A. (2008). School is in. *Foodservice and Hospitality*, 41,9. 28-32.
- Labensky, S., Hause, A., Malley, F., Bevan, A., & Sicoli, S. (1999). *On cooking: A textbook of culinary fundamentals (Canadian ed.)*. Scarborough, ON: Prentice-Hall Canada.
- La Lopa, J.M. (2001). PBLA: A better way to prepare the next generation of chefs. *Chef Educator Today*, 2(3), 28-32.
- La Lopa, J. M. (2002). Attention all students: Opening a window of opportunity with students by adjusting your teaching methods to accommodate their different learning styles. *Chef Educator Today*, 3(2), 34-37.
- La Lopa, J. M., Xie, T., Cornwell, K., Sleeman, K., & Halterman, S. (2005). Culinary programs answer the call: The 2005 national survey of American culinary programs. *Chef Educator Today*, 6(3), 23-25.

- Leahy, K. (2006, May 16). "Epicurean edge: As The Culinary Institute of America turns 60, a new era dawns for students of culinary education. *Restaurants & Institutions*, 56-64.
- Leicester, M. (1994). Competence, knowledge and education: reply to Hyland. *Journal of Philosophy of Education*, 28(1), 113-118.
- Livingston, L. (2000). Meeting the demands of a growth industry. *Techniques: Connecting Education & Careers*, 75(8), 10-11.
- Magro, K. (2001). Perspectives and theories of adult learning. In D. H. Poonwassie & A. Poonwassie (Eds.), *Fundamentals of adult education: Issues and practices for lifelong learning* (pp. 76-97). Toronto, ON: Thompson
- Mandabach, K. & Glass, S. (2005). *Behaviorist approach to culinary education*. Retrieved February 1, 2007 from [http://www.cafemeetingplace.com/archives/mis\\_nov05.htm](http://www.cafemeetingplace.com/archives/mis_nov05.htm)
- Mancuso, S. (2000). *Adult learner centered institutions: Best practices for the 21<sup>st</sup> century*. Retrieved November 4, 2006 from <http://www.edst.educ.ubc.ca/aerc/2000/mancusos-final.PDF>
- Marshall, C. & Rossman, G. (1998). *Designing qualitative research*, (3<sup>rd</sup> ed.). Thousand Oaks, CA: Sage.
- Masella, R. (2005). Confronting shibboleths of dental education. *Journal of Dental Education* 69, 1089-1094.
- Maybach, C. (2003). *Creating chefs: A journey through culinary school with recipes and lessons*. Guilford, CN: Lyons Press.
- McIntosh, A. (1990). What is a chef? *The National Culinary Review*, 10, 22-23.

- Mehra, B. (2002). Bias in qualitative research: Voices from an online classroom. *The Qualitative Report*, 7(1). Retrieved October 15, 2008, from <http://www.nova.edu/ssss/QR/QR7-1/mehra.html>
- Miller, J. (1996). *The holistic curriculum*. Toronto, ON: OISE Press.
- Miller, R. (1997). *What are schools for? Holistic education in American culture*. (3<sup>rd</sup> ed.). Brandon, VT: Holistic Education Press.
- Ministry of Education and Training, (1997). *Culinary program standard*. Retrieved November 30, 2004, from [www.edu.gov.on.ca/eng/general/college/progstan/hosptour/culinary.html](http://www.edu.gov.on.ca/eng/general/college/progstan/hosptour/culinary.html)
- Ministry of Training Colleges, and Universities. (2006). *Private career colleges*. Retrieved November 4, 2006 from <http://www.edu.gov.on.ca/eng/general/private.html>
- Ministry of Training Colleges, and Universities. (2002). *Apprenticeship in-school curriculum standards*. Toronto: Queen's Printer for Ontario.
- Ministry of Training, Colleges, and Universities. (2005). *Apprenticeship training standards – Cook*. Toronto: Queen's Printer for Ontario.
- Mischel, S. (2006, November/December). Food for thought. *Techniques*, pp.18-20.
- Montagné, P. (1961). *Larousse gastronomique*. New York: Crown.
- Morrison, G., Ross, M., & Kemp, J. (2001). *Designing effective instruction*. New York: Wiley.
- Morse, G. (2002). Management by fire. A conversation with chef Anthony Bourdain. *Harvard Business Review*, 80, 57-62. Retrieved July 29, 2007, from *Academic OneFile* via Thomson Gale.

- Muller, K., VanLeeuwen, D., Mandabach, K., & Harrington, R. (2007). *Effectiveness of culinary curricula: A case study*. Paper presented at The European Council on Hotel, Restaurant and Institutional Education (Euro CHRIE) Conference, Leeds, UK.
- Nagy, P. (2000). The three roles of assessment: Gatekeeping, accountability and instructional diagnosis. *Canadian Journal of Education* 25(4), 262-279.
- New Horizons for Learning. (2002). *Assessment terminology: A glossary of useful terms*. Retrieved April 2, 2005 from <http://www.newhorizons.org/strategies/assess/terminology.htm>
- Northwest Pennsylvania Workforce Investment Board. (2004). *Employer needs assessment-gap analysis and closure initiative*. Retrieved September 1, 2006 from: <http://www.nwpawib.org/Gap/Methodology.pdf>
- Olinski, J. (2004). Tuition and funding freeze cannot cool the burn of ancillary and other student fees. *College Quarterly* 7(4). Retrieved November 4, 2006 from <http://www.senecac.on.ca/quarterly/2004-vol07-num04-fall/olinski.html>
- O'Neill, M. (2003). Food porn. *Columbia Journalism Review*, 5, 38-45.
- Ontario College Application Service .(2006). Ontario colleges. Retrieved November 4, 2006, from [http://www.ontariocolleges.ca/pls/portal/url/page/TOPLEVELPAGES/OCAS\\_PROGRAMSEARCH\\_SEARCH1](http://www.ontariocolleges.ca/pls/portal/url/page/TOPLEVELPAGES/OCAS_PROGRAMSEARCH_SEARCH1)
- OPSEU Online. (2006). *Faculty for smaller classes and more time with students*. Retrieved November, 4, 2006 from [http://www.opseu.org/caat/caat\\_ac/2006bargaining/surveyresults.htm](http://www.opseu.org/caat/caat_ac/2006bargaining/surveyresults.htm)



- Orde, K. (2006). Educational balancing act. *The National Culinary Review* 30(9),20-21.
- Orde, K. (2008). On the inside-2008 ACF National Convention. *The National Culinary Review*, 3 (9), 11-16.
- Pappert, A. (2000). Food for thought. Retrieved July 15, 2007, from <http://healthresources.caremark.com/topic/cooks>
- Pizam, A. (2007). Educating the next generation of hospitality professionals. *Hospitality Management*, 26, 1-3.
- Pratten, J. D. (2003a). The training and retention of chefs. *International Journal of Contemporary Hospitality Management*, 15(4/5), 237-243.
- Pratten, J. D. (2003b). What makes a great chef? *British Food Journal*, 105(7), 454-459
- Pratten, J. & O'Leary, B. (2007). Addressing the causes of chef shortages in the UK. *Journal of European Industrial Training*, 31(1), 68-78.
- Provincial Apprenticeship Board of Newfoundland. (2005). *A plan of training for cook occupation*. Retrieved October 21, 2006, from [http://www.ed.gov.nl.ca/app/plansoftraining/pdf/cook\\_mar05.pdf](http://www.ed.gov.nl.ca/app/plansoftraining/pdf/cook_mar05.pdf)
- Quint-Rapoport, M. (2006). The NGO-ization of community colleges: One (more) manifestation of globalization. *College Quarterly* 9(1). Retrieved November 4, 2006 from <http://www.senecac.on.ca/quarterly/2006-vol09-num01-winter/quint-rapoport.html>
- Rowinski, K. (2000). *The quotable cook*. New York: Lyons Press.
- Rubin, K. (2004). *Culture and history in the culinary arts: Thoughts and elaborations for discussion*. Retrieved March 31, 2005 from <http://www.californiawineandfood.com/food/culture-history-culinary-arts.htm>

- Ruhlman, M. (1997). *The making of a chef: Mastering the heat at the Culinary Institute of America*. New York: Holt
- Ruhlman, M. (2001). *The soul of a chef: The journey towards perfection*. New York: Penguin
- Service Canada –Job Futures. (2003). *Chefs* (NOC 6241). Retrieved December 18, 2006 from [http://jobfutures.ca/noc/6241p2.shtml#section2\\_4](http://jobfutures.ca/noc/6241p2.shtml#section2_4)
- Schram, T.H. (2003). *Conceptualizing qualitative inquiry: Mindwork for fieldwork in education and the social sciences* (pp. 30-37). Upper Saddle River, NJ: Merrill Prentice Hall.
- Scott, S. (1998). Philosophies in action. In Scott, S.M., Spencer, B., & Thomas, A.M. (Eds.), *Learning for life: Canadian readings in adult education* (pp. 98-106). Toronto, ON: Thompson Educational.
- Skinner, B.F. (date unknown). *Quotations on teaching, learning, and education*. Retrieved December 31, 2004 from <http://www.ntlf.com/html/lib/quotes.htm>
- Smith, M. K. (1996; 1999) *Andragogy, the encyclopaedia of informal education*. Retrieved February 17, 2007 from <http://www.infed.org/lifelonglearning/b-andra.htm>
- Smith, W. S. (2006,December-January). Employers and the new generation of employees. *Community College Journal*, 8-13.
- Spellman, L. (2008). Chef of the Americas. *National Culinary Review*, 32(7), 12-13.
- Stecher, B. M., Rahn, M. L., Ruby, A., Alt, M.N., Robyn, A. E., & Ward, B. (1997). *Using alternative assessments in vocational education*. National Center for

- Research in Vocational Education, University of California-Berkley. Retrieved April 3, 2005 from <http://www.rand.org/publications/MR/MR836/>
- Strauss, A., & Corbin, J. (1990). *Basics of qualitative research: Grounded theory procedures and techniques*. Newbury Park, CA: Sage.
- Sykes, C. J. (2006). A culture of complacency: The growing disconnect between schools and the workplace. *Wisconsin Interest*, 15(1), 23-27.
- Taylor, M. (2008). Meet the students: Finding common ground between student and institutional goals. *The Higher Learning Commission Collection of Papers on Self-Study and Institutional Improvement*, 3, 3-9.
- Tess, T. (2005). *Has the role of cookery educator de-valued over time?* Australian Vocational Education and Training Research Association Conference: 8<sup>th</sup>, 2005, Brisbane. Retrieved July 29, 2007 from <http://www.avetra.org.au/publications/documents/PA033Teese.pdf>
- Thistle, B. (n.d.). *A different way of being smart- Emotional intelligence*. Retrieved July 19, 2007 from <http://www.collegesontario.org/>
- Thornton, R. & Chapman, H. (2000). Student voice in curriculum making. *Journal of Nursing Education* (39)3,124-132.
- VanLandingham, P. (1995). *How has vocational culinary arts changed as a result of a redesign of the educational system*. (ERIC Document Reproduction Service ED386618)
- van Teijlingen, E., & Hundley, V. (2001). The importance of pilot studies. *Social Research Update – University of Surrey*, 35.

Walker, J. (2007, June 17). Talent war bitter meal for hospitality industry. *Toronto Star*.

Retrieved December 28, 2007, from [www.thestar.com](http://www.thestar.com)

Wamba, N. G. (2005). *Empowering and unlocking adult students' voices through action research: The Hyde Park instructional model*. Worker Education

Program. Queens College, New York. Retrieved June 18, 2007 from  
<http://www.neu.edu/poe/programs/Wamba.doc>

White, M. P. & Steen, J. (2007). *The devil in the kitchen: Sex, pain, madness and the making of a great chef*. New York: Bloomsbury

Wilson, B. (2001, July 23). Profits to roll. *New Statesman*. Retrieved January 1, 2007  
from <http://www.newstatesman.com/200107230044>

Wolf, R. (2004a). *The assessment challenge*. Retrieved Jan 20, 2005 from  
[www.cafemeetingplace.com/archives/mis\\_dec2004.html](http://www.cafemeetingplace.com/archives/mis_dec2004.html)

Wolf, R. (2004b). *Culinary arts rubric*. Retrieved Jan 20, 2005 from  
[www.cafemeetingplace.com/archives/mis\\_dec2004.html](http://www.cafemeetingplace.com/archives/mis_dec2004.html)

Wolf, R. (2005). *Culinary program assessment*. Retrieved October 9, 2006 from  
[http://www.cafemeetingplace.com/archives/mis\\_apr2005.htm](http://www.cafemeetingplace.com/archives/mis_apr2005.htm)

## Appendix A

## Brock University REB Clearance



**Brock  
University**

Office of Research Services

Research Ethics Office

St. Catharines, Ontario, Canada L2S 3A1

T: 905-688-5550, Ext. 3035/4876 F: 905-688-0748

[www.brocku.ca](http://www.brocku.ca)

DATE: June 26, 2007

FROM: Linda Rose-Krasnor, Chair  
Research Ethics Board (REB)

TO: Alice Schutz, Education  
Samuel GLASS

FILE: 06-341 GLASS

TITLE: Stakeholders' perceptions of culinary programs in Ontario community colleges

The Brock University Research Ethics Board has reviewed the above research proposal.

**DECISION: Accepted as Clarified**

This project has received ethics clearance for the period of June 26, 2007 to June 26, 2008 subject to full REB ratification at the Research Ethics Board's next scheduled meeting. The clearance period may be extended upon request. ***The study may now proceed.***

Please note that the Research Ethics Board (REB) requires that you adhere to the protocol as last reviewed and cleared by the REB. During the course of research no deviations from, or changes to, the protocol, recruitment, or consent form may be initiated without prior written clearance from the REB. The Board must provide clearance for any modifications before they can be implemented. If you wish to modify your research project, please refer to <http://www.brocku.ca/researchservices/forms> to complete the appropriate form **Revision or Modification to an Ongoing Application.**

Adverse or unexpected events must be reported to the REB as soon as possible with an indication of how these events affect, in the view of the Principal Investigator, the safety of the participants and the continuation of the protocol.

If research participants are in the care of a health facility, at a school, or other institution or community organization, it is the responsibility of the Principal Investigator to ensure that the ethical guidelines and clearance of those facilities or institutions are obtained and filed with the REB prior to the initiation of any research protocols.

The Tri-Council Policy Statement requires that ongoing research be monitored. A Final Report is required for all projects upon completion of the project. Researchers with projects lasting more than one year are required to submit a Continuing Review Report annually. The Office of Research Services will contact you when this form **Continuing Review/Final Report** is required.

Please quote your REB file number on all future correspondence.

LRK/bb

## Appendix B

### Interview Guide 1

**Title of Study:** *Stakeholders' perceptions of culinary programs in Ontario community colleges*

**Principal Investigator:** Samuel Glass, Department of Education, Brock University

**Faculty Supervisor:** Dr. Alice Schutz, Department of Education, Brock University

#### **Identification of Pseudonym**

As part of the ethics protocol, I must refer to each of the participants and their responses by pseudonym (fake name). What pseudonym would you like to use?

\_\_\_\_\_.

#### **Purpose of Interview**

This is a study of culinary arts education in Ontario's community colleges, focusing on the perceptions of its stakeholders. This study will examine the needs and expectations of its several stakeholders. It will look at the challenges, if any, faced by its stakeholders and should there be a need for improvement, how can the lack of congruence amongst its stakeholders be addressed? This first interview will focus on collecting some demographic information and exploring your perceptions of culinary education in Ontario.

#### **Demographics**

1. What is your age?

20-30   30-40   40-50   50-60   60-70   Prefer not to answer

2. What is your gender?

Male   Female   Prefer not to answer

3. Are you a graduate of a culinary program in Ontario?

If yes, when?

4. How many years have you had your “Red Seal”? (If applicable). (*Red Seal refers to the “Certificate of Qualification” in a trade, given by the provincial government*)

0-10              10-15              15-20              20+

5. How long have you considered yourself to be a “chef”? (If applicable)

0-10              10-15              15-20              20+

6. How many years have you been involved in culinary education? (If applicable)

0-10              10-15              15-20              20+

7. Do you hold any professional designations and if so, which ones?

### **Open-Ended Questions:**

1. Tell me about your experiences as a stakeholder in culinary education.
2. According to one of the culinary textbooks currently in use at postsecondary institutions, a culinary program should, at a minimum, provide the student cook with a basic knowledge of foods, food styles, and the methods used to prepare foods. Student cooks must be able to apply sanitation, nutrition, and business procedures such as food costing. Would you please comment on this, based on your personal experience.
3. Can you tell about your involvement in the curriculum development process?
4. As a stakeholder in the educational process, do you feel your voice is being heard?
5. If there was one item in current culinary curriculum that you could address and ultimately repair (if needed) what would it be?
6. In its current state, do you find the curriculum being taught in culinary programs realistic, that is to say, is it meeting the demands of industry?

7. In reference to question 5, if no, what suggestion could you offer?
8. Not all chefs are cooks and not all cooks are chefs. Where do culinary school graduates belong—as chefs or cooks?
9. From your perspective, do culinary programs give students realistic expectations of success?

Thank you very much for your participation in the first interview. I will e-mail a copy of the interview transcript within a few days for you to review. At that time, we can set up a second interview. Once again, thanks for your time and participation. I look forward to the next interview.



## Appendix C

### Interview Guide 2

**Title of Study:** *Stakeholders' perceptions of culinary programs in Ontario community colleges*

**Principal Investigator:** Samuel Glass, Department of Education, Brock University

**Faculty Supervisor:** Dr. Alice Schutz, Department of Education, Brock University

#### Review of Important Information

At our first interview you identified yourself as \_\_\_\_\_ (pseudonym). Please note that your real name will not be associated with any of the information that you provide. All of your responses will be kept confidential. Your participation is voluntary. You have no obligation to answer any questions that you are uncomfortable with. You may withdraw at any time. If you have questions throughout the interview or any time afterwards, please feel free to ask. The interview will be recorded (audiotape), so that our conversation can be later transcribed to capture your thoughts, perceptions and opinions. I will also be taking field notes, which I will use in addition to the audiotapes. Field notes will provide a secondary source of data, as well as acting as a support mechanism for the taped interview. A copy of the transcript will be available to you for your review. Do I have permission to turn on the tape recorder?

#### Purpose of Interview

This is a study of culinary arts education in Ontario's community colleges, focusing on the perceptions of its stakeholders. This study will examine the needs and expectations of its several stakeholders. It will look at the challenges, if any, faced by its stakeholders and, should there be a need for improvement, how can the lack of congruence amongst its stakeholders be addressed? The purpose of this second interview is to delve deeper into the issues raised by yourself and other participants in the first round of interviews.

#### Questions

1. In our last interview, you identified some of the shortcomings of the current state of culinary education in Ontario. Have you had an opportunity to reflect on what you said (as found in the transcripts), and if so, do you still stand by what you've said?

2. Should culinary faculty members be practitioners or educators? Should they be more than teachers who have no formal training as teachers, yet based on their professional qualifications and trade experiences, are deemed to be experts and thus capable of teaching their chosen profession to others?
3. Should community college administrators and government representatives involved in the development and implementation of culinary arts programs require a background in culinary arts?
4. What role should “industry chefs” have in the development, implementation, and execution of culinary arts curriculum?
5. What role should students have in the development, implementation, and execution of culinary arts curriculum?
6. What role should culinary educators have in the development, implementation, and execution of culinary arts curriculum?
7. Is there a disconnect amongst stakeholders in culinary education?

Note to reader: These questions will be the basis of the interview, with the expectation of some impromptu questions based on the direction of conversation in the interview.

**Conclusion**

Thank you very much for your participation in this interview. I will e-mail a copy of the interview transcript within a few days for you to review. Once again, thanks for your time and participation.